

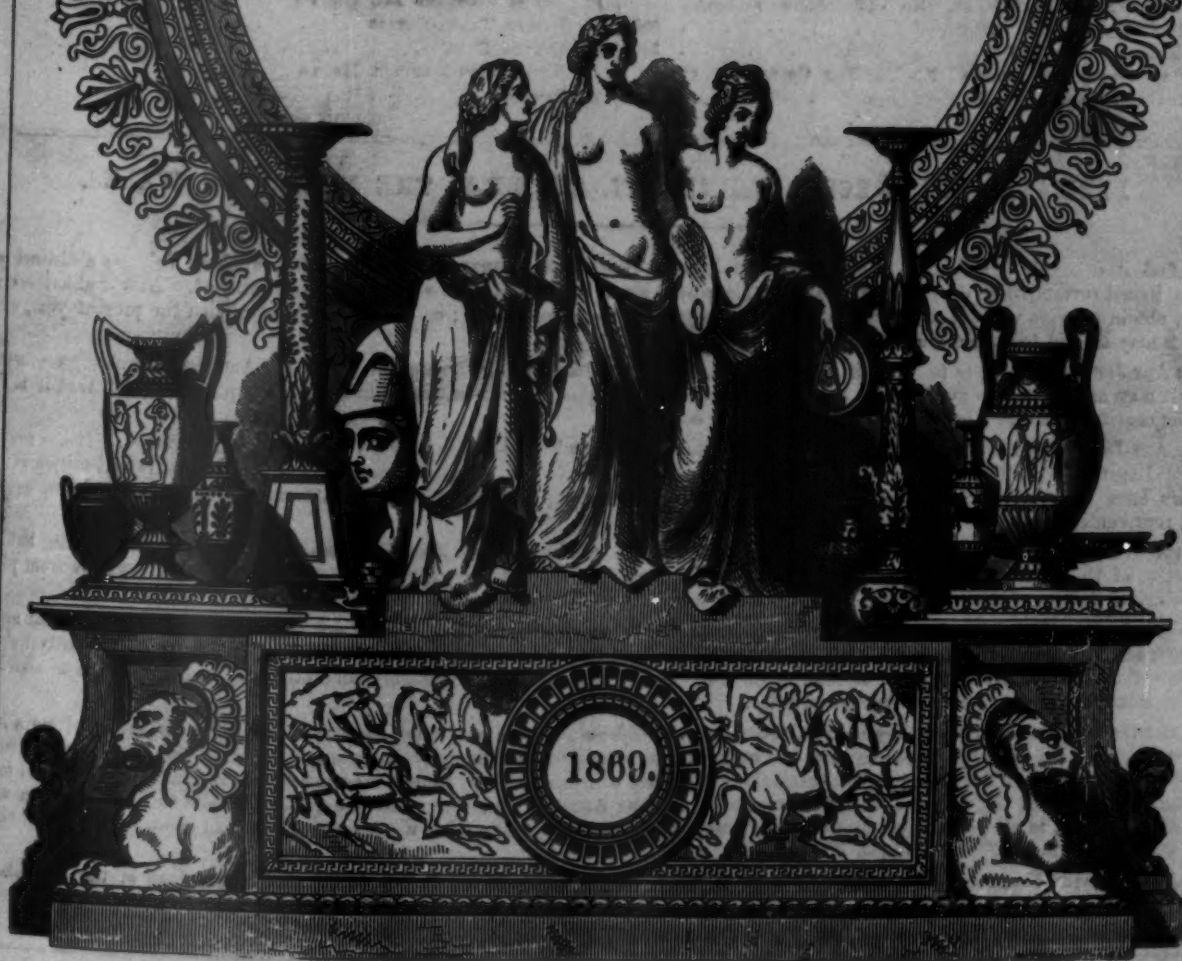
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THE
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2. IN THE HIGHLANDS. Engraved by E. BRANDARD, from the Picture by R. CARRICK, in the Possession of the Publishers.
3. THE LOST PLEIAD. Engraved by G. J. STODART, from the Statue by J. G. LOTH.

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THE ART-JOURNAL.



LONDON, OCTOBER 1, 1868.

THE KNIGHTS OF THE MIDDLE AGES.*

BY THE REV. E. L. CUTTS, B.A.

PART X.



HE archers of England were so famous during the Middle Ages that we feel special interest in knowing something about them. As early as the Conquest we find the Norman archers giving the invader a great advantage over the Saxons, who had not cultivated this arm with success. Their equipment and appearance may be seen in the Bayeux tapestry; most of them are evidently unarmed, but some are in armour like that of the men-at-arms. Usually the quiver hangs at the side; yet occasionally at the back, so that the arrows are drawn out over the shoulder: both fashions continued in later times. In one case, at least, an archer, in pursuit of the flying Saxons, is seen on horseback; but it may be doubted whether at this period, as was the case subsequently, some of the archers were mounted; or whether an archer has leaped upon a riderless horse to pursue the routed enemy. The bow was of the simplest construction, not so long as it afterwards became; the arrows were barbed and feathered. Each archer—in later times, at least—commonly carried two dozen arrows "under his belt." He also frequently bore a stake sharpened at both ends, so that in the field, when the front ranks fixed their stakes in the ground with their points sloping outward, and the rear rank fixed theirs in the intermediate spaces sloping inward, they formed a *cheval de frise* against cavalry, and, with the flanks properly cared for, they could hold their ground even against the steel-clad chivalry. Latterly also the archers are sometimes protected from another danger by a great movable shield; this they fixed upright by a rest, and behind which were sheltered from the adverse bowmen. The archer also carried a sword, so that he could defend himself, if attacked, hand to hand, or act on the offensive with the main body of foot when his artillery was expended. By the twelfth century there are stories on record which show that the English bowmen had acquired such skill as to make their weapon a very formidable one. Richard of Devizes tells us that at the siege of Messina the Sicilians were obliged to leave their walls unmanned, "because no one could look abroad but he would have an arrow in his eye before he could shut it."

In the thirteenth century the archer becomes more and more important. He

always began the battle at a distance, as the artillery do in modern warfare, before the main bodies came up to actual hand-to-hand fighting. We find in this century a regular use of mounted corps of bowmen and cross-bowmen; and the knights did not scorn to practise the use of this weapon, and occasionally to resort to it on a special occasion in the field. Some of the bowmen continue to be found, in the MS. illustrations, more or less fully armed, but the majority seem to have worn only a helmet of iron, and perhaps half armour of leather, or often nothing more than a woollen jerkin.

The cross-bow, or arbalest, does not appear to have been used in war until the close of the twelfth century; it was not equal to the long-bow in strong and skilful hands, because a powerful and skilful bowman, while he could probably send his shaft with as much force as a cross-bow, could shoot half-a-dozen arrows while the cross-bow was being wound up to discharge a second bolt; but still, once introduced, the mechanical advantage which the cross-bow gave to men of ordinary strength and of inferior skill caused it to keep its ground, until the invention of fire-arms gradually superseded both long-bow and arbalest. The bow of the cross-bow seems to have been usually of steel; some of them were strung by putting the foot into a loop at the end of the stock, and pulling the cord up to its notch by main force: an illustration of this early form appears in the arbalester shooting from the battlements of the castle in the early fourteenth-century illumination on p. 232 of the *Art-Journal* for 1867, and another at p. 125 for the year 1868; but the more powerful bows required some mechanical assistance to bring the string to its place. In a picture in the National Gallery, of the Martyrdom of St. Sebastian, by Antonio Pollaiuolo, of Florence, A.D. 1475, an arbalester has a cord attached to his belt, and a pulley running on it, with a hook to catch the bow-string, so that, putting his foot into the loop at the end of the stock, looping the end of the cord on to a hook at its butt, and catching the bow-string by the pulley, he could, by straightening himself, apply the whole force of his body to the stringing of his weapon. More frequently, however, a little winch was used, by which the string was wound into its place with little expenditure of strength. One of the

men in the cut, No. 1, is thus stringing his bow, and it is seen again in the cut, No. 4. The arrow shot by the cross-bow was called a bolt or quarrel; it was shorter and stouter than an ordinary arrow, with a heavier head. The arbalester seems to have carried fifty bolts into the field with him; the store of bolts was carried by waggons which followed the army.

We have already said that there were, from the thirteenth century, bodies of mounted arbalesters. But the far larger proportion of archers, of both arms, were footmen, who were usually placed in front of the array to commence the engagement.

The arbalest, however, was more used on the Continent than in England; and hence the long-bow came to be especially considered the national arm of the English, while the Genoese became famous as arbalesters. The superior rapidity of fire gave the English archer the same advantage over his foemen that the needle-gun gave to the Prussians in the late war.

Later on, in the fourteenth century, the battle seems to have been usually begun by the great machines for throwing stones and darts which then played the part of modern cannon, while the bowmen were placed on the flanks. Frequently, also, archers were intermixed with the horsemen, so that a body of spearmen with archers among them would play the part which a body of dragoons did in more modern warfare, throwing the opposing ranks into confusion with missiles, before charging upon them hand to hand.

In the fourteenth century the bow had attained the climax of its reputation as a weapon, and in the French wars many a battle was decided by the strength and skill and sturdy courage of the English bowmen. Edward III. conferred honour on the craft by raising a corps of archers of the King's Guard, consisting of 120 men, the most expert who could be found in the kingdom. About the same period the French kings enrolled from their allies of Scotland the corps of Scottish Archers of the Guard, who were afterwards so famous.

We have already given a good illustration of the long-bowman from the Royal MS. 14, E. IV., a folio volume illustrated with very fine pictures executed for our King Edward IV. From the same MS. we now take an illustration of the cross-bow. The accompanying cut, No. 1, is part of



NO. 1. BOWMEN AND ARBALESTERS.

a larger picture which represents several interesting points in a siege. On the right is a town surrounded by a moat; the approach to the bridge over the moat is defended by an outwork, and the arbalesters in the cut are skirmishing with some bowmen on the battlements and projecting

angle-turrets of this outwork. On the left of the picture are the besiegers. They have erected a wooden castle with towers, surrounded by a timber breast-work. In front of this breast-work is an elaborate cannon of the type of that represented in the cut on page 233, *Art-Journal*, Nov., 1867.

* Continued from p. 262, vol. vii., 1868.



At a little distance is a battery of one cannon elevated on a wooden platform, and screened by a breast-work of basket-work, which was a very usual way of concealing cannon down to the time of Henry VIII.

The man on the right of the cut wears a visored helmet, but it has no camail; his body is protected by a shirt of mail, which appears at the shoulders and hips, and at the openings of his blue surcoat; the legs are in brown hose, and the feet in brown shoes. The centre figure has a helmet and camail, sleeves of mail, and iron breastplate of overlapping plates; the upper plate and the skirt are of red spotted with gold; his hose and shoes are of dark grey. The third man has a helmet with camail, and the body protected by mail, which shows under the arm, but he has also shoulder-pieces and elbow-pieces of plate; his surcoat is yellow, and his hose red. The artist has here admirably illustrated the use of the cross-bow. In one case we see the archer stringing it by help of a little winch; in the next he is taking a bolt out of the quiver at his side with which to load

his weapon; in the third we have the attitude in which it was discharged.

The next illustration (No. 2), from a fourteenth-century MS. (Cott. Julius, E. IV. p. 219), represents a siege. A walled town is on the right, and in front of the wall, acting on the part of the town, are the cross-bowmen in the cut, protected by great shields which are kept upright by a rest. The men seem to be preparing to fire, and the uniformity of their attitude, compared with the studied variety of attitude of groups of bowmen in other illustrations, suggests that they are preparing to fire a volley. On the left of the picture is sketched a group of tents representing the camp of the besiegers, and in front of the camp is a palisade which screens a cannon of considerable length. The whole picture is only sketched in with pen and ink.

The woodcut No. 3 (Royal 14, E. IV. f. xiv.) forms part of a large and very interesting picture. In the middle of the picture is a castle with a bridge, protected by an advanced tower, and a postern with a draw-bridge, drawn up. Archers, cross-bowmen,

and coits and casting the stone and the like, on their festivals and Sundays, and to practise archery instead. "Servants and labourers shall have bows and arrows, and use the same the Sundays and holidays, and leave all playing at tennis or foot-ball, and other games called coits, dice, casting the stone, kailes, and other such inopportune games."

In 1482 a statute says that the dearthness of bows has driven the people to leave shooting, and practise unlawful games, though the king's subjects are perfectly disposed to shoot, and it therefore regulates the price of bows. This crude legislation, of course, failed to remedy the evil, for if the bowyers could not sell them at a profit, they would cease to make them, or rather to import the wood of which they were made, since the best yew for bows



No. 2. ARMBLESTERS.

and men-at-arms man the battlements. In front is a group of men-at-arms and tents, with archers and cross-bowmen shooting up at the defenders. On the right is a group of men-at-arms who seem to be meditating an attack by surprise upon the postern. On the left, opposed to the principal gate, is the timber fort shown in the woodcut No. 3. Its construction, of great posts and thick slabs of timber strengthened with stays and cross-beams, is well indicated. There seem to be two separate works: one is a battery of two cannon, the cannon having wheeled carriages; the other is manned by archers. It is curious to see the mixture of arms, long-bow, cross-bow, portable fire-arm, and wheeled cannon, all used at the same time; indeed, it may be questioned whether the earlier fire-arms were very much superior in effect to the more ancient weapons which they supplanted. No doubt many an archer preferred the weapon with which he could shoot with truer aim than with a clumsy hand-gun; and perhaps a good catapult was only inferior to one of the early cannon in being a larger and heavier engine.

At fol. l. verso of the same MS., a wooden tower and lofty breast-work have been

thrown up in front of a town by the defenders as an additional protection to the usual stone tower which defends the approach to the bridge. The assailants are making an assault on this breast-work, and need ladders to scale it; so that it is evident the defenders stand on a raised platform behind their timber defence. See a similar work at f. xlviii., which is mounted with cannon.

The practice of archery by the commonalty of England was protected and encouraged by a long series of legislation. As early as Henry I. we find an enactment—which indicates that such accidents happened then as do unhappily in these days, when rifle-shooting is become a national practice—that if any one practising with arrows or with darts should by accident slay another, it was not to be punished as a crime. In the fourteenth century, when the archer had reached the height of his importance in the warfare of the time, many enactments were passed on the subject. Some were intended to encourage, and more than encourage, the practice by the commonalty of what had become the national arm. In 1363, and again in 1388, statutes were passed calling upon the people to leave their popular amusements of ball



No. 3. TIMBER FORT.

came from abroad, English yew not supplying pieces sufficiently long without knots. Accordingly, in 1472, another statute required all merchants sending merchandise to England from any place from which bow-staves were usually exported, to send four bow-staves for every ton of merchandise, and two persons were appointed at each port to inspect the staves so sent, and mark and reject those which were not good and sufficient.

Still later the erection of butts was encouraged in every parish to prevent the accidents which the statute of Henry I. had directed justice to wink at; and traces of them still remain in the names of places, as in Newington Butts; and still more frequently in the names of fields, as the "butt field."

Our history of ancient artillery would be imperfect without a few words on the modern artillery of metal balls propelled from hollow tubes by the explosive force of gunpowder, which not only superseded

the slings and bows and darts, the catapults and trebuchets and mangonels and battering-rams, which had been used from the beginning of warfare in the world, but also drove out of use the armour, whether of leather, bone, or steel, which failed to pay in security of person against shot and cannon-ball for their weight and encumbrance to the wearer. A good deal of curious inquiry has been bestowed upon the origin of this great agent in the revolution of modern war.

The first written evidence relating to the existence of cannon is in the ordinances of Florence, in the year 1326. A French document in the Imperial Library makes mention of them in 1338. In 1339 it is recorded that the English used them at the siege of Cambrai. In 1346 experiments on improved cannon were made by Peter of Bruges, a famous maker, before the consuls of Tournay. At the siege of Calais, in 1347, the English built a castle of wood, and armed it with bombards. In the household expenses of Edward III., commencing 1344, are payments to "engyners lvii., artillers vi., gunners vi.," who each received sixpence a day.

The date of the first appearance of cannon in the field is still disputed; some say they were used at Crecy in the year 1346. Certainly, in 1382, the men of Ghent carried guns into the field against the Brugesois; and at the combat of Pont-de-Comines, in the same year, we read *lombardes portatives* were used.

We have already given several illustrations of cannon. Siege cannon for throwing heavy balls, which did not need very great accuracy of aim, soon superseded entirely the more cumbersome military engines which were formerly used for the same purpose. But hand-guns were not at first so greatly superior to bows, and did not so rapidly come into exclusive use. And yet a good deal of inventive ingenuity was bestowed upon their improvement and development. The "Brown Bess" of our great continental war was a clumsy weapon after all, and it may fairly be doubted whether a regiment armed with it could have stood against a row of Robin Hood's men with their long-bows. It was really left to our day to produce a portable fire-arm which would fire as rapidly, as far, and with as accurate an aim as Robin Hood's men could shoot their cloth-yard shafts six hundred years ago; and yet it is curious to find some of the most ingenious inventions of the present day anticipated long since: there are still preserved in the Tower armoury breech-loaders and revolving chambers and conical shot of the time of Henry VIII.

The woodcut No. 4, which is from the MS. Royal 14, E. IV., contains several figures taken from one of the large illuminations that adorn the MS.; it affords another curious illustration of the simultaneous use of various forms of projectiles. On the right side is the archer with his sheaf at his belt, and his sword by his side. On the left is the cross-bowman winding up his engine with a winch, with his shield slung at his back. Next to him is a man-at-arms in a very picturesque suit of complete armour, firing a hand-gun of much more modern form than those in the former woodcut. A small wheeled cannon on the ground shows the contemporary form of that arm, while the pikes beside it help to illustrate the great variety of weapons in use.

But we have specially to call attention to the two men who are throwing shells, which are probably charged with Greek

fire. This invention, which inspired such terror in the Middle Ages, seems to have been discovered in the east of Europe, and to have been employed as early as the seventh century. We hear much of it in the Crusades, by the Greeks, who early possessed the secret of its fabrication. They used it either by ejecting it through pipes to set fire to the shipping or military

engines, or to annoy and kill the soldiers of the enemy; or they cast it to a distance by means of vessels charged with it affixed to javelins; or they hurled larger vessels by means of the great engines for casting stones; or they threw the fire by hand in a hand-to-hand conflict; or used hollow maces charged with it, which were broken over the person of the enemy, and

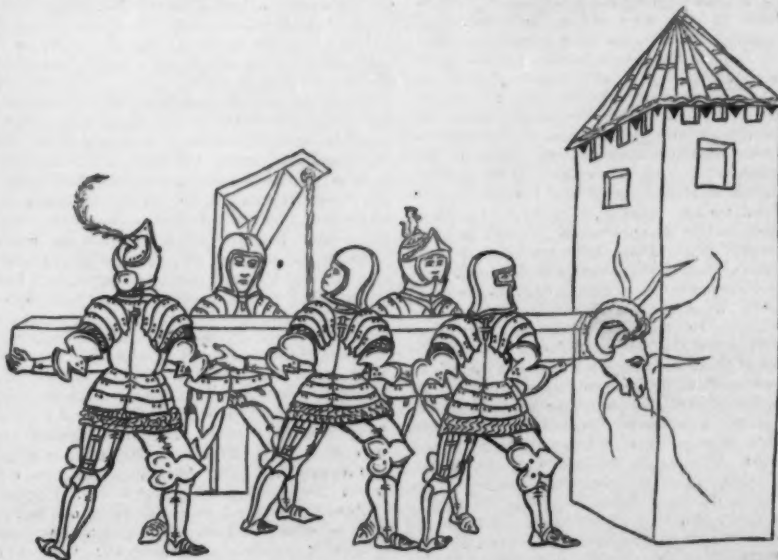


NO. 4. BOW, CROSS-BOW, ARQUEBUS, CANNON, AND GREEK FIRE.

the liquid fire poured down, finding its way through the crevices of his armour. It was, no doubt, a terrible sight to see a man-at-arms or a ship wrapped in an instant in liquid flames; and what added to the terror it inspired was that the flames could not be extinguished by water or any other available appliance. On the introduction of the use of gunpowder in European

warfare, Greek fire seems also to have been experimented upon, and we find several representations of its use in the MS. drawings, where it is chiefly thrown by hand to set fire to shipping: in the present example, however, it is used in the field.

Lastly, in cut No. 5, we give a representation of the battering-ram from an interesting work which illustrates all the usual mili-



NO. 5. BATTERING-RAM.

tary engines. It contains curious contrivances for throwing up scaling-ladders and affixing them to the battlements, from which the inventors of our fire-escapes may have borrowed suggestions; and others for bridging wide moats and rivers with light scaffolding, which could be handled and fixed as easily and quickly as the scaling-ladders. The drawing only indicates that the ma-

chine consists of a heavy square beam of timber, provided, probably, with a metal head, which is suspended by a rope from a tall frame, and worked by manual strength. The cut is especially interesting as an illustration of the style of armour of the latter part of the fifteenth century. It gives the back as well as the front of the figure, and also several varieties of helmet.

BRITISH AND AMERICAN SCULPTORS IN FLORENCE.

BEYOND the Porta Romana a new suburb is rising in Florence. A carriage road, recently formed, and commanding views of unequalled beauty, winds from the old gate up to the summit of the Poggio Imperiale, where it joins the splendid cypress and ilex avenue, one of the chief features of the place, and which attracts equally, in summer heat, when glittering with fire-flies and echoing to the hot sound, if we may call it so, of the cicada; or, as we now write on a wild March day, when Fiesole stands out against a snowy background, and Monte Morello wears a crown of white. Between this road and the old cypress avenue stands a cluster of modern buildings, and among them two handsome studios. Like many other "improvements" in Florence, we doubt if the new has quite the cachet of the old; and Mr. Powers' former studio in the Via Serraglio, with here a bit of garden-ground, some acanthus leaves, or a fountain, there a 'Greek Slave,' or an 'Eve,' had a charm about it, which no new room, however handsome, can possibly possess. It is a sign, however, of the material value set upon the Arts, that not only the veteran Powers, but his pupil and friend Mr. Fuller, have built such handsome receptacles for their works. Powers' statues are being moved from the mossy garden-studio to their new abode; all is in artistic confusion in both places, and his last statue, an Indian woman flying before the approach of civilisation, remains incomplete, her sweet wistful face appealing against the demolition of the household gods around her. During his long career Powers has executed a vast number of portrait statues and busts of his countrymen, many of them among the most distinguished men of the day.* He has treated these subjects with a simplicity for which he has often been blamed, but which will be invaluable a generation or two hence, when the ancient history of America begins to be written: they are immensely interesting already as a physiological study, illustrating the modification of races and divergence of type under certain circumstances. The heads of Washington, Benjamin Franklin, and those of that date have far more of the parent country about them than the senators of to-day. The acknowledged beauty of the American women is of a very refined and individual character, but it takes three generations, it is said, before the coarse mouth of the Irish peasant disappears in the delicate mouth and chin of her New England grand-daughter. The change also which the Anglo-Saxon foot undergoes after a generation or two in America is very notable; it assumes something of the Indian form, even when there is no possible mixture of Indian blood. Of Powers' head of Christ we say nothing; it is hard to criticise what has been approached in such a truly reverent spirit. It is a noble head; but we hold that any naturalistic attempt to represent Him must always fail to satisfy, though to the artist himself it may be a most edifying expression of feeling. In spite of much that has been said against the 'Greek Slave,' she stands the test of time, and keeps her place as one of the most admired of modern statues; and in the mother of us all, the pathetic, repentant, hopeful Eve, we can acknowledge nothing but beauty. 'Eve' is less universally known than the 'Greek Slave,' and may never be as popular, but has infinitely more sentiment and feeling. Mr. Powers has been most happy in his family portraits; the sympathetic heads of his wife and very handsome daughters are perfect in their way; indeed, his portraits leave nothing to desire. We cannot feel the same of his ideal statues: California, for instance, with all these gold crystallisations beside her, and her divining rod in her hand, might with advantage barter them all for the garments which she looks as if she had that moment laid aside. We turn with relief to three sweet heads of Faith, Hope, and Charity.

* Since this article was written Powers has made a most successful likeness of his illustrious countryman, Longfellow.

Immediately opposite Mr. Powers' studio stands that of Mr. Fuller, where all his works are displayed in order. He has been well known for years past by his contributions to the Royal Academy; his 'Jael' (in the exhibition of this year) is the highest work which he has produced: nothing can be more telling than the serpent-like, stealthy attitude of Jael, or the way the dress follows the action of the body, as she creeps towards her prey, the huge, unconscious Sisera, whom one can almost imagine is fallen into actual sleep, and unaware of the approach of his diminutive stealthy destroyer. It is at once more suggestive and satisfying than a complete group, and the face of that most inhospitable Jewess is admirable. If popularity is to be taken as a sure test of merit, then Mr. Fuller's success has been complete; for it is hardly possible for any one work to have met with more approbation in its sphere than his last has done. His 'Peri' has excited quite a *furor* in Florence; when it was in the clay the studio was crowded with admirers. We hope our readers may have the benefit of an engraving of it some time hence; but now, instead of attempting a description, we give the verses which suggested it, and which will be found in the preface of some of the editions of 'Lalla Rookh,' being part of the fragment of the poem called 'The Peri's Daughter':—

"For down the silvery tide afar,
There came a boat as swift and bright
As shines in heav'n some pilgrim-star,
That leaves its own high home at night,
To shoot to distant shrines of light."

Within the boat a baby slept,
Like a young pearl within its shell,
While one who seem'd of riper years,
But not of earth, or earth-like sphere,
Her watch beside the slumberer kept."

Moore truly has found an appropriate interpreter. The 'Peri' is now in plaster, and will be speedily commenced in marble. It is the property of an English nobleman, noted for his collection of works of Art, who has also bought the 'Europa,' and given another order in the studio for a portrait of his beautiful wife, which is now in progress, and promises to increase Mr. Fuller's fame; it is a sitting figure, treated with much ease and grace. The plethora of 'Nydia's' and 'Last Days of Pompeii' groups, which prevailed over Italy a year or two ago, amounted to a curious sort of phenomenon. In Rome the studios were full of them, and the "brain wave" extended here. Mr. Fuller has 'Nydia' alone, 'Nydia with Glaucus and Ione,' &c. He likewise has 'Delilah,' which also was epidemic, and appeared with more force in Mr. Story's Roman studio.

We do not propose mentioning all the English and American sculptors in Florence; but a notice would be incomplete without the name of Mr. P. F. Connelly, a young American artist of great promise, who has his studio in the Via Nazionale. Mr. Connelly's talent for taking likenesses is marvellous. Two admirable busts of the Duke and Duchess of N— are as good portraits as can be. Mr. Connelly has also modelled some very lovely ideal heads, and has lately completed an ambitious subject illustrating the American war. It is a group of figures, to be enlarged to colossal size, and represents Honour arresting the hand of Death.* Now, when the Americans are craving for national monuments and commemorative statues, we trust this sculptor will soon receive an order from his native country. Their lavish patronage of native Art and historic subjects has filled the American studios with much that has not great European interest, and Mr. Powers' dictum that not a button should be omitted in a tail-coat or nankeen continuations has been generally rigorously adhered to: witness a standing figure of Governor Andrews, in Mr. Ball's studio, where that worthy gentleman has been very roughly dealt with by his tailor. In a neighbouring studio, Mr. Gould, also an American, is occupied with a statue of the 'West Wind,' indicating both thought and poetry; and it was a relief, for once, to enter a studio without meeting either an American senator or a General Officer in effigy.

* [This work was noticed some time ago in the *Art-Journal*, p. 157.—Ed. A.-J.]

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF
THE PUBLISHERS.

THE RETURN OF THE RUNAWAY.

J. Clark, Painter. L. Stocks, A.R.A., Engraver.

THE painter of this picture is one of our younger school of artists, who but a comparatively few years since worked his way into a favourable position as a delineator of *genre* subjects, and has succeeded in maintaining it. In 1863 his name appeared among series of "British Artists," when we pointed out the "style and character" of his works; and it will be found, on reference to his subsequent productions, that they differ in but little degree, so far as subject is concerned, from his earlier pictures. For example: 'The New Cap,' 'Good-bye, Baby,' 'Going to School,' 'The Labourer's Reward,' 'Sissy's Lesson,' 'Bricks,' 'Good Night, Father!' 'The Empty Cradle,' and 'Crumbs from a Poor Man's Table,' all supply ample evidence of fidelity to his early faith. Only in one instance, so far as we remember, has Mr. Clark ventured upon anything like new ground; and that is in a picture of 'Ruth and Naomi,' exhibited last year in the Academy; and even here the domestic character of the subject assimilates so closely, though borrowed from Scripture narrative, to scenes of every-day occurrence among ourselves, that it scarcely stands apart from his other works: it is a domestic incident, and the feeling that traces such on canvas, however different are the costumes, physiognomies, &c., is the same, whether the subject be of ancient Oriental or of modern English origin.

Whatever of success may have attended an artist's labours in a particular department, it may be doubted if, as a rule, he does not in some degree at least compromise his independence and do injustice to himself by keeping so strictly within its limits. If he has already reached a high point of greatness in the most elevated rank of Art-work, he would probably peril his reputation by departing from it. Wilkie did so in a great measure when he brought his Spanish subjects before the public: the genius of the painter was far from being undervalued in these pictures, but they added nothing to, and rather detracted from, the honours gained by such works as 'Reading the Will,' 'Distraint for Rent,' and a multitude of others of a similar kind. We would kindly drop a hint to Mr. Clark to endeavour to get out of the labourer's cottage, and bid adieu, at least for a while, to the family; we are sure he has in him good stuff that would justify a venture in some other field of action.

His 'Return of the Runaway,' exhibited at the British Institution in 1862, is undoubtedly one of the best works he has painted. When English boys leave their homes clandestinely it is generally to get to sea; and often one or two voyages curb their wandering spirits. But this "runaway" has evidently been absent for years, and has grown into manhood, so that when he again seeks the parental roof he is as a stranger to the old folk: the expression of doubt on the father's face, as the seaman declares his relationship, is capitally rendered, while the mother fixes her eyes on him with a kind of half-recognition, as if to trace out some line or mark that would set all uncertainty at rest. The picture, like all Mr. Clark does, is very carefully painted in all its details.



JOSEPH CLARK. PINX.

RETURN OF THE RUNAWAY.

THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

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LUMB STOCKS. A. A. SCULPT.



PICTURE GALLERIES OF ITALY.—PART X. MILAN AND BOLOGNA.



ANDREA MANTEGNA.



LOMBARDY, of which Milan is the ancient capital, produced a race of painters whose inspirations, so to speak, were derived from Leonardo da Vinci. The various schools, flourishing not only at Milan, but at Mantua, Ferrara, Modena, Parma, Bergamo, &c., are classed under the generic term of the Lombard School. Correggio stands prominently at the head of it; and it included Luini, Solario, Beltraffio, Gaudenzio Ferrari, Francesco Mazzola, commonly called Parmigiano, Girolamo Mazzola, Anselmi, Da Carpi, Crespi, Procaccini, and many others of less note.

The Milanese Academy was founded by Da Vinci himself, but it cannot lay exclusive claim to be considered the cradle of Lombard Art. The churches of Milan contain numerous fine paintings, but the only picture-gallery is that of the Brera; it occupies twelve apartments, in which are disposed, without much classification of schools or periods, about 640 pictures, besides seventy frescoes by Luini, Lanini, Bramantino, and other Lombard painters: these are placed in the first room, and have been removed there from the various churches and convents on the walls of which they were originally painted. Before proceeding to notice some of the principal pictures in the Brera collection, a word or two respecting the artist whose portrait appears on this page must be said.

ANDREA MANTEGNA (1431—1505) ranks among the most distinguished of the early Lombardic painters. He was born at a village near Padua; he, like Giotto, was the son of a hardman, and, as a boy, was employed in tending cattle, which, it is said, he often neglected to follow his more congenial taste for drawing. Francesco Squarcione discovering his genius, took him under his guidance, and adopted him as his son. At the age of about seventeen he was employed to paint an altar-piece of the church of Sta. Sofia, at Padua; and shortly afterwards he painted the four Evangelists for the same church. Few, comparatively, of his works exist at the present day, but we have a fair share of them in this country; notably, nine cartoons painted for Francesco

Gonzaga, Marquis of Mantua, to be placed in the palace of San Sebastiano. These cartoons, which were brought to England in the reign of Charles I., who purchased them, with many other pictures, from Duke Carlo, are painted in distemper on paper stretched on canvas, and they are now in the gallery of Hampton Court. The subject of them is 'The Triumph of Julius Caesar;' the composition is grand and spirited. In the National Gallery is hung a small altar-piece, representing 'The Virgin and Infant Jesus, with Mary Magdalene and John the Baptist;' it is painted with considerable delicacy. Andrea Mantegna claims our respect as one of the earliest practisers of engraving.

To return to the Brera gallery. In every way conspicuous among the pictures that form the collection is Raffaele's 'MARRIAGE OF THE VIRGIN,' commonly known among the *cognoscenti* as 'Lo Sposalizio;' an engraving of it is introduced here: one, in outline, also appears in Kugler's "Handbook of Italian Painters." It is an example of Raffaele's second style—that which he adopted after quitting the school of Perugino. "With all the features of the Umbrian school," writes Kugler, with reference to this second manner, "the pictures show the freer impulse of his own mind—a decided effort to individualise. The most excellent of these, and the most interesting example of this first period of his development, is 'The Marriage of the Virgin,' inscribed with his name, and the date, 1504. . . . The arrangement is simple and beautiful. Mary and Joseph stand opposite to each other in the centre; the high priest between them joins their hands; Joseph is in the act of placing the ring on the finger of the bride; beside Mary is a group of the virgins of the Temple; near Joseph are the suitors who break their barren wands—that which Joseph holds has blossomed into a lily, which, according to the legend, was the sign that he was the chosen one. In the background is the holy Temple, adorned with a peristyle. With much of the stiffness and constraint of the old school, the figures are noble and dignified; the countenances, of the sweetest style and beauty, are expressive of a tender, enthusiastic melancholy, which lends a peculiar charm to this subject, inappropriate as it is in more animated representations." The picture was painted for the Albrizzini chapel in the church of the Franciscans at Citta del Castello, a village not far from Florence.

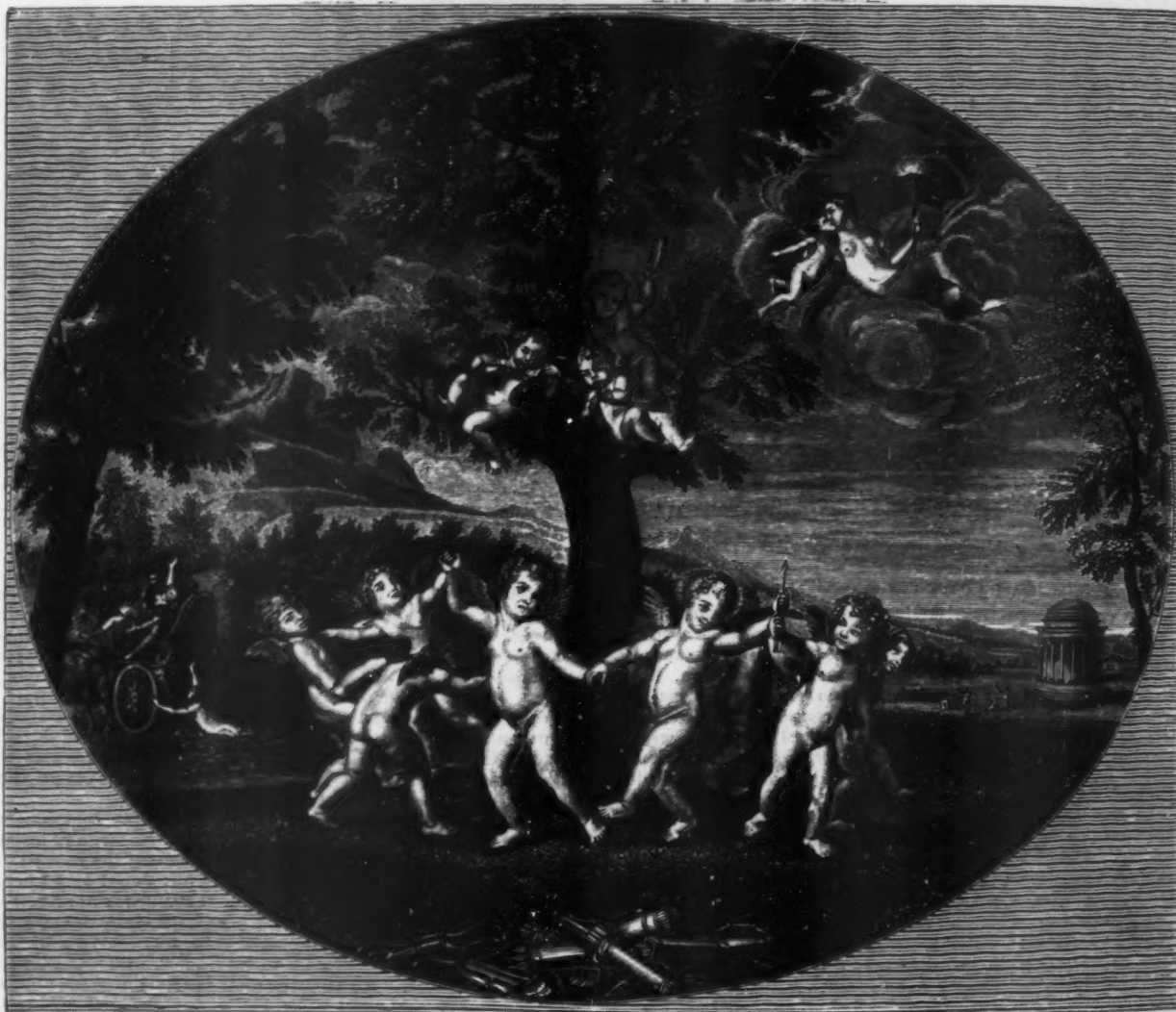
Bernardino Luini, or Lovino (about 1460—1530), is well repre-

sented in Milan. By some he is said to have been the actual scholar of Leonardo da Vinci; but it is quite certain he was so close a follower of this great painter, that Luini's pictures have often passed current for Da Vinci's. The Brera gallery, as already stated, contains a large number of his frescoes, "principally taken from the walls of the suppressed churches of La Place and the convent della Pelucca—the former representing events in the life of the Virgin, the latter classic subjects, treated in a more decorative manner, but full of nature." Even to enumerate these compositions would occupy more space than we can afford for the purpose. As an example of his oil-paintings we may point out a noble altar-piece, formerly in the church of the Brera, and now in the gallery. It represents the Madonna enthroned, and surrounded by saints. The date of this work is 1521. It is sufficient homage to the genius of Luini to know that his works have been mistaken for those of his distinguished pre-

decessor. A portrait of this "lively-minded" artist, as he has justly been termed, appeared in our last month's number (vide page 281).

Paolo Veronese is represented by a version of his well-known picture in the Louvre, 'The Marriage of Cana.' It is by some considered to be his first idea of the subject, is of the same size as that in Paris, and equals it in richness of colour, though inferior in expression and technical quality. The Brera collection also includes a replica of another of Veronese's large paintings in the Louvre, 'Christ at the house of Simon the Pharisee,' it is an admirable repetition.

An old Venetian painter, Carlo Crevelli, finds a place in the Brera. His works are scarce, though we are so fortunate as to possess three in our National Gallery. Little is known of him, nor has either the time of his birth or of his death been ascertained, but he is presumed, by dates on two or three of his pictures, to have



DANCE OF CUPIDS.

(Albani.)

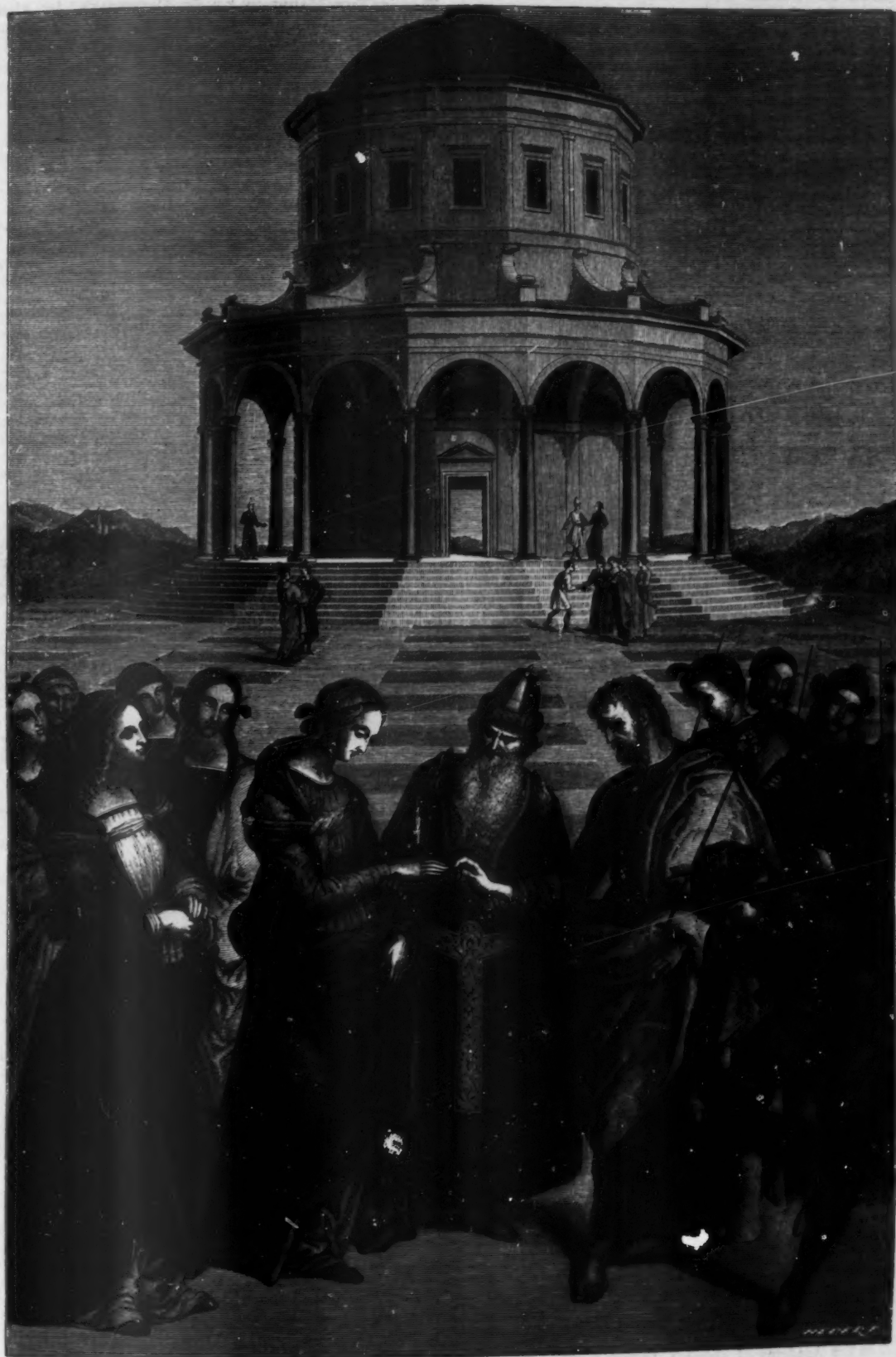
lived in the latter half of the fifteenth century. His two pictures in the Brera are versions of the old sacred subject, 'The Virgin and Child,' in one the composition is divided into three compartments by architectural ornaments: on the right of the central group stand St. Peter and St. Dominick; and on the left, St. Peter Martyr and San Geminiano: the figures are painted on a gold ground, according to the method of many of these old masters. The picture is signed, and dated 1482. The other work, which also bears Crevelli's name, shows the Virgin crowned, and looking downwards at the symbolical lily flowering at her feet.

'Abraham dismissing Hagar and Ishmael' has always had the reputation of being one of the finest works of Giovanni Francesco Barbieri, surnamed Guercino da Cento (1590—1666). It is painted in his second manner, when, like Guido, he had adopted a softer style—some, and not without reason, would call it a more

insipid style—than that he employed in his earlier time, as seen in his famous picture of 'The Body of Santa Petronella raised from the Tomb,' in the Capitol at Rome, and in the beautiful 'Dead Christ,' in our National Gallery. His picture in the Brera is characterised by great truthful expression and action. The innocence and astonishment shown in the countenance of the young boy, as he clings to the knees of his mother, contrast most impressively with the deep emotion seen in the face of the latter.

Contemporary with Guercino, and born in the same city, Bologna, was Francesco Albani (1578—1666), a distinguished scholar of the Carracci. "Elegance," writes Kugler, "is in one word the characteristic of this painter. He delights in cheerful subjects, in which a playful fancy can expatiate, such as scenes and figures from ancient mythology—above all, Venus and her companions, smiling landscapes, and hosts of charming amorous

who surround the principal groups, or even form the subject of the picture." We have an example of these joyous *amorini* in the 'DANCE OF CUPIDS,' where these mischievous little urchins, having thrown down for a time their bows and arrows, disport



THE MARRIAGE OF THE VIRGIN.
(Raphael.)

themselves round the trunk of a tree to the music of some of their tribe perched on its branches. It may be designated a dance of triumph, if we notice the incident in the background on the left, where a nymph is hastening out of the stream to try to prevent

the abduction of her companion, who is being borne away in a chariot. On the right is the temple of Venus, and reclining on a mass of clouds above is the goddess herself, holding a flaming torch in her hand, and toying with a cupid.

There are other pictures, though not very many, in the Brera collection we could point out as worthy of special notice; but we

must pass out of Milan and proceed to Bologna, in order to introduce an engraving from a painting in the latter city.

This is 'THE MARRIAGE OF ST. CATHERINE,' by Alessandro Tiarini (1677—1688), a follower of the school of the Carracci, and an imitator of Ludovico Carracci especially. The picture is one



MARRIAGE OF ST. CATHERINE.
(Tiarini.)

of several in the Academy of Bologna, though certainly not the best: his 'Deposition from the Cross' takes far higher rank, and is esteemed Tiarini's *chef-d'œuvre*: the latter was long attributed to Ludovico Carracci. Still the 'Marriage of St. Catherine' is a fine composition, elegant in general arrangement, perspicuous in motive, correct in drawing, and full of expression in character.

Tiarini was not a great colourist, but in most of his works is a harmony of tints that produces the finest feelings of repose.

In our next paper we propose to make some remarks upon the works of the great Bolognese school generally, and also to refer to other pictures that now adorn the Academy.

JAMES DAFFORN.

A TRIP TO THE AMSTERDAM EXHIBITION.

DURING the autumn many travellers have taken Holland *en route* to the Rhine, Switzerland, and Italy. The galleries of the Hague and of Amsterdam are always worth a visit were it only for Paul Potter's famous 'Bull,' for Rembrandt's 'School of Anatomy' and 'The Night-Watch,' for Van der Helst's noble assemblage of portraits, and 'The Banquet of the Civic Guard,' at Amsterdam. To the unchanging attractions, familiar to all travellers, has this year been added the "International Exhibition." This, because essentially Industrial, has possessed little to detain the tourist in the way of Art. Yet in vital points, touching the well-being of the labouring classes, in matters which concern the material civilisation of mankind, and in the practical application of truths which tend to the advance of humanity generally, there has seldom, if ever, been held an exhibition of greater interest and value. And when we consider how the Arts often gain from Industries their practical applications, how they intimately depend upon commercial prosperity and the general well-being of the community for their vitality and monetary resource, it becomes easy to understand that an exhibition, though primarily Industrial, will suggest to the reflective mind artistic conditions and conclusions. The traveller has been taught at Amsterdam that, to place a people in conditions of comfort is the first step to artistic culture.

The tourist, on entering Holland by way of Rotterdam, will soon learn that the Dutch are the most utilitarian of nations, and that in no other country could an industrial exhibition find itself so comfortably at home. The stranger, whether he approach by sea or by rail, soon perceives that he is in the most prosaic of lands. The Dutch peasants are as much "Dutch-built" as the clumsy grotesque craft which float along the dikes; yet peasants and boats appear all equally well-fitted for the practical duties they have severally to perform. But, whatever be the merits of these hard-working honest people, assuredly they suffer under one sad defect, the all but total absence of the sense of beauty. This irredeemable deficiency is painfully felt in their Art, even in the works of Rembrandt, though otherwise, in his sphere, one of the greatest painters who ever lived. And this blindness to beauty, as beauty, sometimes gives to Dutch towns a character of downright ugliness. The architecture of the streets is far removed from the symmetric classic; sculpture, such as exists, has no pretence to be judged by high standards; and painting, though admirable in its way, is as far as possibly removed from the ideal Italian. Thus no greater contrast can the traveller encounter than between Venice and Rotterdam, Florence and Amsterdam, and yet the presence of countless canals and bridges irresistibly suggests points of comparison between Venice, the Queen of the Adriatic, and Rotterdam or Amsterdam, the mistress of commerce on the shores of the North Sea. Nevertheless, the busy bustling towns of Holland proverbially possess a picturesque, quaintness, and strong flavour and colour of nationality. And such Arts as exist are as national and individual as the people and the towns. We pass from the streets to the picture-galleries: and the old woman painted by Rembrandt or Dow we have just left looking out at a window,

and the scenes of jollity handed down by Teniers, Brower, Jan Steen, we have this very autumn seen enacted in the annual fair of Rotterdam. The manners of a people are often more permanent than their dwellings; and certainly the museums of the Hague and of Amsterdam now serve, in the pictures of the best known Dutch painters, as faithful and unflattering transcripts of what the people have been, still are, and, for centuries yet to come, will probably remain. For though in the International Exhibition of the present year may be observed progress, as measured by the past, still the movement is in the old directions—in other words, in the line of the old dikes—for the Dutch are the last people to be stimulated even by international competition into any action that might change their much-cherished phlegmatic condition.

The Amsterdam Exhibition, in its intent and character, is by this time too well understood to need general description. Essentially industrial, yet it admitted the Arts when applied to manufactures, as in the carpets and tapestries of M. Chocqueel, of Paris; the highly ornate stuffs for furniture, of M. Caribian, M. Moureau, and M. Muré, all of Paris; the wall papers of M. Leroy, also of Paris; and the ornamental tiles of Messrs. Maw, from England. Still these and other branches of Art-manufacture are seen but partially, and by way of exception, so that the exhibition cannot be said to give a fair representation of the chief houses, either in England or on the Continent. For inasmuch as the exhibition is primarily Industrial, it admits the Arts only by way of extra attractions; and some manufacturers have expressly sent their cheapest and plainest goods in order the better to be in keeping with the ruling intent of the undertaking. The contents are distributed into seven classes, and their general character is at once indicated by the descriptive titles to each class. Thus Class I. embraces the models of dwelling-houses, halls, and rooms for lectures and recreation; baths, with matters in general concerning the lodging and comfort of the working-classes. This section, it will be observed, is analogous to the special department or "Ordre des récompenses" in the last Paris Exhibition, which "was instituted in favour of establishments and localities which had developed good harmony between persons co-operating in the same labour, and which have assured to workmen material, intellectual, and moral well-being." And still more analogous are the sixth and seventh classes in Amsterdam to that section in Paris which had the advancement of mankind for its aim. Thus the sixth class relates to "moral, intellectual, and physical development;" while, finally, the seventh class ends with the keynote in which the first began: in short, it embraces the leading purpose of the enterprise by taking cognizance of the "statutes, regulations, and reports of societies established for the well-being of the workman." It may be remembered that a year ago, in Brussels, was held a congress for the discussion of topics of this nature, and we shall have occasion to show how strong is Holland in philanthropic associations, and in provisions for technical education, including the Arts. The intervening and subordinate classes at Amsterdam we will enumerate in brief, in order to complete the synopsis of the exhibition. Class II. comprises "furniture, necessary, useful, and ornamental." The "necessary" and the "useful," as will readily be supposed, greatly preponderating; Class III.

is devoted to "clothing and equipments;" Class IV. includes "catables and drinkables;" Class V. machines and instruments for the workshop, agriculture, and the dwelling-house. It is, perhaps, surprising that the collection, considering these its utilitarian contents, possesses much to attract the eye. The agreeable, not to say imposing, effect, presented is in no small degree due to the handsome and imposing structure which the city was able to lend for the undertaking. Fortunately, in a financial point of view, this ample building was in existence, ready for use, thus much cost at starting has been saved. And this permanent structure, presenting the appearance of an Eastern Mosque, though defiant of architectural rule or taste, rises into the sky in grandiose proportions, and constitutes itself a signal attraction in a city otherwise remarkable for flat horizontal lines and sombre plain structures.

The exhibition has had the merit of bringing into prominent notice the remarkable number of societies existent in Holland for the amelioration of the physical, moral, and intellectual condition of the people. The models for workmen's houses, which have naturally excited interest, were but the visible sign of widely concerted action through divers benevolent institutions. Among the many existent associations may be enumerated "The Society for the Working Classes at Amsterdam," which exhibited "eight designs of groups of habitations for workmen." Then we meet with the "Société de Bienfaisance," the "Society for the Encouragement of Architecture," a society at the Hague "for the Reformation of the Habitations of the Working Classes," also a "Society to arrange and to encourage the Recreation of the People," "A Temperance Association" at the Hague, "An Association of the People for the People," an "Institution of the Friends of the Poor and of the Rich," &c., &c. Such associations cannot but directly and indirectly affect for good the Arts and manufactures of the country. Unless a people be well fed, well clothed, well housed, they are not in a condition to cultivate or to enjoy the Arts. Beauty is as a flower which needs to be well rooted and nourished. The days are fortunately passed when it was supposed that the Arts were the exclusive possessions of the wealthy; in a thousand ways Art enters the humble cottage, and, as soon as the room of a working man is made clean and healthy, we may be sure that beauty in some form or other, though it be but a scripture-print upon the walls, will cheer his habitation. We may add, that at the Amsterdam Exhibition special attention is directed to "The Society for the Public Good," which obtained recompense in the Paris Exhibition. This society is composed of 14,000 members, and its operations are extended throughout the whole of Holland. It dates from the year 1786, since which time it has effected material improvements in the education of the people. Art is included in the curriculum of study; thirty schools of design fall under its care.

The exhibition deserves the attention of all interested in national education, and affords data which might be useful to our English legislature, especially in the much debated matter of technical education. The greater spaces of two rooms are set apart for drawings, plans, models, and other appliances used in the technical schools, and schools of design in Holland. The examples given of the pupils' work show, it must be confessed, a standard of proficiency

lower than that in either France or England. Still it is no small advantage that there should exist a well organized system of technical education throughout the country, which provides for those destined to live by the work of their hands, the knowledge of all that is most useful in the exercise of their calling." In the course of instruction carried out, linear and artistic design are made obligatory. The law enacts that one industrial school shall exist for every 10,000 inhabitants. The government does not impose upon all schools any one inflexible system of drawing; but it has been at considerable pains to procure, by a mission sent expressly to France, Belgium, and Germany, a large and well selected series of models of ornament, which can be obtained by any school at the mere cost of the material workmanship. Some of these models, especially those of gothic ornament, might with advantage be introduced into our English schools of Art.

The picture-galleries in the principal towns remain just about the same as when we saw them last, some ten years ago. We have been in fact rather disappointed not to find additions; but it is evident that no provision is made, no money set apart for new purchases. Holland, in fact, does not, like England and France, vote supplies for picture-buying; the nation indeed may suffer even diminution of its Art-treasures, as it did some years ago in the dispersion of one of the two famous galleries of the Hague. We think that the authorities of our National Gallery should be on the lookout for treasures which some of the old Dutch families might not be indisposed to part with. In Amsterdam, however, is an interesting instance of how families through successive generations cherish their Art possessions: in the house of the descendant and namesake of Burgomaster Six, the friend of Rembrandt, may still be seen the wondrous portraits which Rembrandt painted of the Burgomaster and his wife. The picture-galleries in Holland, though scarcely numerous, are of peculiar interest in the special national character they wear. Seven galleries, public or private, we visited. In Rotterdam is a museum of 274 pictures: the catalogue is careful and full: the facsimiles given of artists' monographs are valuable. The famous gallery of the Hague has been so little altered that the catalogue we used on our former visit served us still. This seems to us something more than conservatism—it implies stagnation. *Laissez faire*, however, may have one advantage: pictures are not destroyed by cleaning. And, indeed, pictures in Holland last wonderfully well by being let alone: thus Rembrandt's 'Lesson in Anatomy,' and Paul Potter's 'Bull,' are as fresh as when first painted. The Dutch artists were wonderful in handicraft: they painted, as the Romans built, for eternity: their work withstands the ravages of time. In Amsterdam, however, Rembrandt's 'Night Watch,' of which we have a small copy in the National Gallery, has suffered cruelly, while its *vis-à-vis* in the same gallery, Van der Helst's 'Banquet of the Civic Guard,' is as fresh as when the paint was first laid upon canvas. Our portrait-painters would do well to give themselves a few months' study in Holland. Vandyke has had too large a share of their attention. The Dutch teach firmness of handling, marked individuality and character, and the broad decisive modelling of form. Sir Godfrey Kneller, however, did much to disgust Englishmen with the literal wooden style of portraiture, as seen in the more mechanical of the Dutch school. On the

whole, we need scarcely say that in Amsterdam and the Hague cannot be found portraits comparable to the heads of Titian and Moroni in Italy, or of Velasquez in Madrid. We may add, that a trip to Holland would be well repaid, were it only by the better acquaintance it would bring of Jan Steen and De Hooze, two masters of whom it is hard to judge rightly save in the land of their labours. Jan Steen had much in common with Hogarth, the humour of his narrative is vast and irresistible. Of De Hooze we can scarcely speak in terms of cool moderation, so warm is our admiration of his tone and treatment of light and colour. Our National Gallery has fortunately obtained an example of this master which does him no injustice. De Hooze exerts some influence upon our English school: we should suppose that both Mr. Yeames and Mr. Storey have looked closely at his effects and methods.

The exhibition has naturally brought large numbers of visitors to the picture-galleries of Amsterdam, the Hague, and Rotterdam: thus, when tourists had finished with Industries in the international building, they were able to betake themselves to the Arts, among paintings which, in their way, are not elsewhere surpassed. Our readers are probably too well acquainted with the general characteristics of Dutch picture-galleries to require any detailed descriptions; and they will, for themselves, have drawn the conclusion, that the Dutch school of Art cannot be understood and appreciated save in the country which gave it birth. The reason is, that not only do the finest works still remain the property of the nation in the National Museums, but also that for the clear comprehension of these masterworks it is desirable that the Art-student should make himself familiar with a people who remain wondrously unchanged since the days of Rembrandt and Teniers; and with the towns traversed by canals and a country bounded by the sea which present to the sketched the self-same scenes familiar to Ostade, Dow, Paul Potter, Wynants, Wouwermans, and Vander Neer. The pictures of the old Dutch masters are, as we have said, faithful transcripts of the honest, homely people who now walk the streets of Amsterdam—people evidently without the gift of imagination or the sense of beauty. The type remains pretty much unaltered, only perhaps it has become a little lower; for, instead of the burgomaster, we now encounter the shop-keeper. Unchanged too, by reason of the stern conditions under which Holland subsists among the waters, necessarily remain the broad features of nature. The meadows are green, the cattle graze, the dewy grass and the willows wave in the wind, just as in the day when Paul Potter and Karl du Jardin sketched in these flat countries among the dikes brimming with water. Windmills, too, like to that in which young Rembrandt dwelt, may be counted by tens and twenties at every turn. The sea-craft which lie becalmed in the placid pictures of Vander Velde, or are agitated by fresh breezes in the paintings of Backhuysen, are found in facsimile at this moment in the Zuyder Zee and along the level coasts girt with sand-hills. And such as was the old Dutch Art, so does the modern Art of Holland continue to be, in its animating spirit, in its range of thought and subject. In the interesting Museum Fodor, at Amsterdam, which we could not leave without regret, the traditions of the old Dutch school, are maintained in the works of Ten Kate, Bosboom, Van Os, Koekkoek, Van Deventer, Dubourey, Kobell, and Roe-

lofs. The interiors of Bosboom are specially true and masterly. A Dutch landscape, by Kobell, is faithful to these low countries in the summer time: the sun glances among green leaves, and cattle drink by the side of shining, tranquil waters. Again, the sea-pieces by Koekkoek are not unworthy of Vander Velde; and the flowers by Van Leeuwen and Van Os are scarcely behind Van Huysum. To these may be added 'A River in Calm Weather,' by Van Deventer, as an example with what success the modern Dutch painters cultivate a class of subjects essentially national. The water lies tranquilly on a low sedgy shore, and the study of sky above is delicious and little short of perfect. The Dutch are proud of the sustained nationality of their modern school. They made, in the Great Exhibition of Paris, praiseworthy efforts to obtain for it the recognition it deserves. And each year, either in our Royal Academy, or in the French or Flemish Gallery, Pall Mall, the small cabinet pictures of Holland are likely to make themselves better known in London.

The Amsterdam Exhibition seems to give to the Arts of Holland the guarantee of material prosperity; it also serves as a gauge both of what the Dutch school can, and cannot, attain unto. The exhibition is industrial, it is material, and utilitarian; and such, in fact, have been, and will continue to be, the tendencies of the national Arts; for in the exhibition itself is seen the materials whereof pictures are made.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

IN THE HIGHLANDS.

R. Carrick, Painter. E. Brandard, Engraver.

It seems to be the peculiar character of Scottish Highland scenery, generally, to give to the pencil of the landscape-painter, especially if he happens to be a native of the country, a force and vigour of touch and handling in harmony with itself. Its stern and rugged features, even under the most softening influences of atmospheric effects, compel a boldness of treatment which would be entirely out of place amid scenes of another kind; and were an artist tempted to try a contrary method of procedure, he would inevitably find himself foiled in realising the expression of what lies in the landscape before him.

Whether or not Mr. Carrick is entitled to be called a Scotchman or an Englishman we are unable to say, though we believe him to be the former. At all events, in this picture he shows the true spirit of Highland scenery, giving to the subject a boldness of treatment which—allowing for certain points of hardness that might judiciously have been kept down—amounts almost to grandeur of effect. Darkly, and charged with thunder, rolls that sea of clouds over rock and heather and distant hills far as the eye reaches; the sun breaking through momentarily, and shedding a bright gleam over a portion of the foreground and on a far-away spot of the landscape. It is a wild and weird scene, one whereon the witches of Macbeth may have gathered to mix the contents of their incantatory caldron, but over which we now see the rough-hided cattle of the Highlands winding along the serpent-like path that leads homewards. The picture is a striking passage of Scotland's scenery most characteristically represented.



R. CARRICK. FINCH

E. BRANDARD SCULPT

IN THE HIGHLANDS.

FROM THE PICTURE IN POSSESSION OF THE PUBLISHERS.

LONDON VIRTUE & CO



OBITUARY.

BARON HENRI J. A. LEYS.

"ANTWERP is literally in mourning to-day," wrote the special correspondent of the *Standard*, from that city on the 31st of August. "The city of Rubens, of Teniers, of Van Dyck, of Sneyders, of Jordaens, of Quintin Matsys, has buried one of its most distinguished sons, the greatest Flemish painter of our time, Baron Leys." If the writer had also added, one of the greatest modern painters, without reference to country, he would scarcely have exceeded the truth. The death of Leys occurred on the 26th of August; and, it is feared, from over work, not only in his Art, but as well in the constant demands upon his time and attention made by the various institutions of every kind with which he was associated; for Baron Leys was a public man among the burghers of Antwerp. The loss of such an artist will be scarcely less deplored in other European countries than in his own: he has been taken away, too, at a comparatively early age, in his fifty-fifth year—the period of a matured intelligence.

In the series of illustrated papers published in our journal in 1866, and entitled "Modern Painters of Belgium," the career of Leys is sketched out at considerable length from information with which at personal interviews he supplied the writer, as well as from documents with which he supplied him. The notice includes a list of the principal works he had executed up to the commencement of that year, when he was actively engaged upon the great series of historical pictures for the Hôtel de Ville, Antwerp, with which his name will be always most impressively associated. Since that date he appears to have been engaged on little else, so far as his Art is concerned; and at the time of his death he was employed upon, we believe, the last of these frescoes, which, as the correspondent we have referred to says, "instead of being mounted in the Communal Palace of Antwerp, the gorgeous façade of the building is hung with black, and the funeral train of the painter has been passing the house and the tomb of Rubens."

It would be a useless repetition to go again over the ground we trod in 1866: we can say no more, and no less, of the dead, than was said of the living, painter; one who has left his mark on the Art of his period—and that mark one of great originality and power; the result of a luxurious imagination guided by true and right principles, that enabled him to revive the splendours of old Flemish Art. Had the lifeless body, which was carried, on the last day of August, to the little village of Berchem, near Antwerp, where it now lies, been that of a crowned monarch, scarcely greater honours could have been paid to the dead. When the news of the decease of the Baron was promulgated, "all the official flags in the city and hundreds on the river were hung half-mast high; along entire streets shutters and blinds were closed; the King and Queen of Belgium at once instructed the governor of Antwerp to convey their condolences to the widow and children of the artist; the Minister of the Interior represented his majesty at the obsequies, and the literary associations of Antwerp received communications from all quarters soliciting places in the procession for provincial deputations. French, German, and Dutch painters wrote earnestly for permission to be present. Somewhat in affectionate defiance of the family wish, there was a species of lying in state at the

residence of the deceased, Rue de la Station, as it was called when we last visited the house, but which, we understand, has since received the name of 'Rue de Leys,' in honour of the painter. "In one of these spacious saloons, hung with black velvet sprinkled over with silver plumes, stood a bust of Leys shrouded in crape; the approach, up a wide staircase, was gloomy with a black cloth covering; the portrait of the artist, in the hall, was hidden by a funeral veil; within a double range of candelabra lay the coffin, pallied; above it hung the painter's favourite work, 'Margaret and the Magistrates of Antwerp.' Early on the morning of the funeral, a meeting composed of gentlemen who are members of the society known as the "Artistic Circle" took place at the mansion. They assembled to place on the bier a gold medal just struck in his honour by the society.

When the hour for proceeding to the grave arrived, hundreds of persons were seen passing along the broad road leading to Berchem, carrying *immortelles* and wreaths for the last resting-place of the dead painter. Detachments of four regiments of the Antwerp garrison were drawn up in front of his late residence; nearly every church bell of the city was tolling; all the lamps were lighted in front of the public *Calvaries*; the *pietas* were covered with crape; the banners of the workmen's associations were trailed, with black scarves wound about them; and the colossal car, having received the coffin, moved forward to the famous church of St. Jacques, where Rubens was buried. By the side of the "chariot of death," which was drawn by six horses clothed in gorgeous funeral trappings, walked a number of Belgian, Dutch, and French artists. The burgo-master of Antwerp and other principal citizens supported the pall, which was the same as that used at the burials of Maria Theresa and the late Duke of Brabant. The car itself was draped in black velvet studded with silver stars, and decorated with the *insignia* of the Legion of Honour and the Knighthoods of Belgium and Bavaria: it was moreover adorned with *immortelles*, and at one end of the coffin, which was hidden from view by a thick veil of crape, hung a colossal wreath of laurels. At the gates of St. Jacques the procession was met by the Bishop of Antwerp and a large body of ecclesiastics in their richest costumes. The church itself was "in deep mourning;" and amidst the blaze of wax lights, the odour of incense, the solemn yet lofty strains of choir and organ, and all the splendid ritual of Roman Catholic religious exercise, the burial service was performed. The ceremony over, the procession moved on to Berchem, where it was met by a body of ecclesiastics belonging to the local church, and the coffin was lowered into the grave. Orations were delivered over it by M. de Keyser, President of the Antwerp Academy, as well as by other gentlemen.

And so has passed away—to us most suddenly and unexpectedly, for we had not even heard of his illness—Baron Henri Leys, a great painter, a most polished gentleman, handsome in countenance, and of dignified stature and presence. Antwerp awarded him no more than his due in the honour paid him at his death; and we have preferred giving a brief description of this, for which we are mainly indebted to the paper already mentioned, than to repeat a critical analysis of his works. There are many in England—both those who had the privilege of his personal acquaintance, and

those who knew him only through his works—who will equally with his fellow-countrymen mourn his loss. Though not a constant exhibitor in London—for the last ten years of his life he was, with but little intermission, engaged on the Hôtel de Ville pictures—his occasional contributions will yet be missed, especially from the Foreign gallery in Pall Mall. If the mantle of Leys has fallen upon the shoulders of any one of his pupils more impressively than on others, it is on those of Alma Tadema, whom we hope to see in time occupying the position which has only too soon been left vacant by the removal of—his master.

JEAN ARMENGAUD.

One of the most zealous and practical friends of Art, who have won themselves an honourable name in our time, has recently terminated a long and arduous but successful career. We allude to the eminent French publisher, Armengaud, who has given to the world, in various works, engravings after the old masters to be numbered even by their hundreds. M. Armengaud was born about the commencement of this century, and having received a first-class education, which refined and intensified his natural taste for Art, he determined, for his course in life, to unite the latter with extensive commercial undertakings.

He visited and made himself familiar with the chief public collections of Europe, and, impelled by their influence, undertook a series of publications of deep interest and remarkable excellence of execution. First of these was a voluminous *Historic Dictionary of the lives of painters of every school, from the Renaissance up to our time.*

Cotemporaneously with this, he brought out the "Public Galleries of Europe," commencing with those of Rome and Italy, and including the Windsor, Osborne House, and Buckingham Palace Collections. Russia also yielded, in his hands, a work containing 519 engravings. Under the title of "*Le Livre d'Or de la Peinture*," he reproduced some 50 copper-plate engravings after great master-pieces, from plates before letters, which he has been fortunate enough to acquire. In a similar work, he gave "*Les Trésors de l'Art*" (147 plates). He also published a series of engravings, under the title of "*Les Chefs-d'œuvre de l'Art Chrétien*," in which an *élite* of the finest pictures in Europe on sacred subjects was presented in excellent engravings, to the number of 156. Apart from the old masters, M. Armengaud illustrated Janin's "*Révolution Française*" with 756 plates, after the best artists of the French school. We may remark, that the style in which all these publications were got up, was, in every respect, of the highest class.

M. Armengaud's zealous services to the good cause did not go unrecognised. He was named Commander of the Russian Order of St. Stanislaus, and Chevalier of the Leopold of Belgium, of St. Gregory the Great, and Sts. Maurice and Lazare of Italy. In our pages we have endeavoured to make the merits of M. Armengaud familiar to the British public. Even at this moment, when we record his departure and deplore his loss, we offer to our readers some admirable specimens of his Galleries of Italy.*

M. Armengaud died at his residence at Passy, in the 72nd year of his age.

* In these papers, and also in others which preceded them, due acknowledgment was rendered to M. Armengaud for supplying us with the illustrations.

ART IN CONTINENTAL STATES.

PARIS.—The Emperor's munificent prize of £4,000, for the "most complete work of Art executed within five years," has been adjudged to M. Duc, architect, for the new *Palais de Justice*. As a preliminary measure the commission appointed to determine the prize selected a list of distinguished names, which included eight painters, six sculptors, and eleven architects; these were afterwards reduced in number to three of each class—M.M. Baudry, Cabanel, and A. Hesse, in the first; Guillaume, Gumery, and Perraud, in the second; Duc, Ch. Garnier, and Lefuel, in the third. The final result was not obtained till thirteen ballots had been taken, when M. Duc was declared the victor. It is said that M. Garnier would have proved the successful candidate if his New Opera House had been completed.—The mother of the late Constant Troyon, the distinguished French landscape-painter, has founded, in memory of her son, a biennial prize of the value of 1,200 francs for the best specimen of landscape. It is open to all French artists thirty years of age and upwards. The *Académie des Beaux Arts*, in whose hands has been placed the jurisdiction of the prize, has named as the subject of competition for the current year, 'A Valley inundated by a Torrent—after mid-day.' The Museum of the Luxembourg has been enriched with a fine picture by Troyon, the gift of his daughter: it is a river-scene, with cattle, sheep, &c.—The statue of the 'Virgin and Infant Jesus,' by M. Carrier-Belleuse, engraved in the last month's number of the *Art-Journal*, has been presented by the *Sénateur surintendant des Beaux Arts* to the church of St. Vincent and St. Paul, by request of the *curé*.—The French Government has of late been liberal in the distribution of medals to artists of all kinds. Six have been named "officers" of the Legion d'Honneur: fifteen "chevaliers," and one "commander." Similar decorations have also been conferred upon other gentlemen, who, though not artists, are in some way or other associated with Art.

The *Sole British Picture in the Louvre*.—At length, there is occasion, in the catalogue of the Louvre, for a British department. Such is the fact—the marvellous fact! It may, however, be very restricted in dimension, for it will only be taxed, at present, to accommodate a single picture. There is then one British work of Art among the crowded muster of the Continental schools in this French Walhalla of Painters. It has been recently enrolled; and, amusingly enough, it has afforded subject for a very palpable mystification—as may be gathered from the following announcement, given to its readers by one of the leading French Fine-Art periodicals:—"The Louvre Museum has just been enriched with an admirable pastel, by Lawrence, bequeathed by Mr. Wickery (*sic*). It is the portrait of a child—blonde and rosy—holding in its hand a basket of cherries, with which it is amused. It is in a white dress, with broad blue sash, and its graceful locks fall fully over its shoulders. It is quite a marvel for transparent tint, and for refined treatment, grace, and freshness. Lawrence never displayed more strikingly his exquisite charm of style. As to this fair child, they say that it is a portrait, at the age of five years, of Earl Russell. This pastel is the first work of the British school possessed by the Louvre."—We venture to assure our readers, that all here so unhesitatingly set down respecting the great painter and the veteran statesman realizes a perfect myth. We have not a touch of Lawrence's pencil, nor are the infantine graces of Lord Russell to be immortalized on the walls of the Louvre. The error is not, however, shared by the authorities of the gallery. It arose, in regard to the painter, from the unquestionable beauty of the work; and, as to the embryo statesman, from a misapprehension caused by the name, *John Russell*, being affixed to the frame.—In point of fact, this is an exquisite portrait, three-quarter length, in body-colours, of a beautiful child, with one hand clasping a basket of cherries, while the other holds up a twin fruit, in graceful vivacity of attitude. It is the work of an

artist, who, at the close of the last and beginning of the present century, excelled in pastel, John Russell. His name—but little known among his countrymen—is honoured with a place in the great German "Dictionary of Painters." * This portrait, full worthy of a Lawrence, is singularly brilliant and artistic in effect; fresh in its most vivid, as well as its more delicate, tones, as if it had just come from the easel. Would that Mr. Wickery, or, to restore our countryman to his identity, Mr. Vickery, had favoured our own National Gallery with this diamond bequest, which is placed most conspicuously and tellingly in its department of the Louvre; or, let us hope, that some equally first-class specimen of John Russell's rivalry with Lawrence may turn up at home, and be duly appreciated in the responsible quarters.

Mistreatment of French Sculpture.—The Parisian press, and some of our own, has been in a great state of indignation, touching a very remarkable incident—an illustration, it may be designated, of practical criticism—which occurred at the close of August. Several groups of sculpture, intended embellishments of the New Grand Opera House, had, at that time, been uncovered, on the basement line of the building, and, consequently, close under the scrutiny of the eye. They became objects of great attraction in all their purity of marble. This, however, could not protect one of the groups from an unexpected visitation in a very iconoclastic spirit of practical censure. It is from the chisel of M. Carpeaux, and might be considered an allegorical embodiment of Ballet Art—"The Dance." Some individual took special exception to this creation, and probably

"At the mid hour of night,
When stars were a-weeping,"

gave unequivocal indication of his condemnation of the work by flinging against it, and with most accurate aim, a bottle containing ink of the darkest dye. Fearful was the spectacle revealed by the morning's sun! The 'Rape of the Lock' was venial compared with the deed committed; a large and scattered black blotch defaced the mid region of the chief female figure composing the group. The perpetrator of this transcendent piece of defilement is unknown, and, up to the hour we are writing, has not been discovered. He has, however, been made an object of extreme condemnation. Let us look a little more calmly into the merits of the case. Here, it is clear, there has been, neither more nor less, than a lynch-law exploit of criticism and censure. Now, while such a mode of visiting palpable misdeeds with merited penalty must doubtless be discountenanced and repressed, on obvious grounds of expediency; yet it must, sad to say, be admitted, that cases have occurred where crime of supreme atrocity, would, but for its extemporaneous intervention, have glided unchastised in foul impunity. Now, how, in this present instance, stood the provocative matter in hand. In the first place, it is but too well known that amid the different Art-schools of Europe, that of France has been marked by the unholy distinction of desecrating its marbles with an unpardonable pruriency. The sin against good taste, as well as moral purity, has been committed, in that land, in various degrees of enormity. We must admit that never have we known it so grossly exemplified as in this dancing group of M. Carpeaux. It purports to give an ideal illustration of the dance—that is, the dance which is taken to express the very poetry of motion. Much has been condoned to the ballet, in return for its cultivation of the most refined exemplification of animated grace; such as has been associated with the names of Taglioni and Elzealer. A sculptor also has had from his *Alma Mater*—matchless Greuze—a lesson in this class of Art-creation. In the Louvre, are some of

those wondrous relieves, in which the wild worship of the Bacchanalian dance is inimitably impressed. Let us turn to M. Carpeaux's group, and take a French critic's salute to it. "*Mais, est, ce la la danse de la scène?—n'est pas plutôt celle des ignobles orgies.*" (*La Patrie*, Aug., 4th). Most assuredly it was the inspiration of orgies, and orgies of the lowest type. Here two coarse female forms—sculptured to reality with, it must be admitted, a master-hand, sprawl in utter inebriety, one on each side of a male figure, who inspires them with the melody of a tambourine. The licence of a stage gallop on a midnight *Mi-Carême* could not cope with this villanous nudity. Let this work continue to occupy its place, and behold public decency constantly outraged, and a noble building desecrated by constant association with such a stigma. With these facts in view, let the merits or demerits of the ink-bottle avenger be judged. It is said that chemical agents will be efficient in removing the black stains from M. Carpeaux's marble. Would it not be better to let them remain? It might read a lesson to debased Art with an *Hic niger est—hunc tu, Romane, caveto.*

Union Centrale des Beaux Arts appliqués à l'Industrie.—An Exhibition, organised by this new and useful society, has been open, since the 10th of August, in Paris, at the *Palais de l'Industrie*. It is one of the first efforts of an Institute embodied for the avowed purpose of emulating the supposed effective action of our self-sustaining Adelphe association in the promotion of Industrial Art, and it is based upon the recognition of a consequent formidable advance in England, of late years, in the great object in view. Here, under one collective arrangement, Art, in connection with ancient and renowned creations, is brought into instructive review, beside some of the most successful efforts of our contemporaneous skill, and with what is promised for us hereafter by the young schools of France. Between three and four hundred contributors sustain the second class. Their *élite* we find have already received a permanent appreciative place in the *Art-Journal Illustrated Catalogue* of 1867. The most remarkable feature in this exhibition is its Oriental department. There we have a most extensive and highly interesting collection of Chinese, Japanese, Persian, Indian, Turkish, and Arab productions. The two first are redundant in what may be termed curiosities—wonderful specimens of handicraft and, to us, bizarre taste. With the exception of numerous specimens of carpeting, the Persian department is poor. We should also except some choice illuminated manuscripts, which must give delight to all who indulge in the study of mediæval lore. In all this Oriental display there might have been more definite classification, to illustrate the progressive development of Art-manufacture. There might, too, have been a selection of homely drapery, in contrast with singularities for no other use than mere embellishment. In London you would probably find vast resources to realise a more satisfactorily didactic display than we have here. A noble collection of engravings, that of M. Dutuit, occupying the four walls of a large saloon, is made to form a remarkable attraction to this exhibition, presenting, from Marc Antonio to Raphael Morghen, a glorious array of proofs. A duplicate set of Mr. H. Parker's photographs of Ancient Rome occupies one saloon. These are, need it be said, full of deep historic suggestiveness, but it would require some ingenuity to connect them especially with Art and manufacture. Upon the whole, however, it must be admitted that, in this collection of works, drawn from so many contrasted quarters, there is a rich "feast of reason."

BERLIN.—The Academy of Arts has elected M. Meissonier the painter, and M. Guillaume, the sculptor, both of Paris, "corresponding members" of the institution.

WOLFGANG.—The *Athenæum* appealed lately to tourists on the Continent, to endeavour to verify a statement to the effect that Albert Dürer's picture 'The Death of the Virgin,' which had disappeared for a long period, and been diligently, but in vain, sought after, is now to be seen above the high altar in St. Wolfgang's Church, on Lake Wolfgang, Upper Austria.

* [The name of John Russell appears also in Mr. Stanley's edition of Bryan's "Dictionary of Painters and Engravers." He was born at Guildford, in 1744, studied under F. Cotes, R.A., became famous for his crayon portraits, was elected a Member of the Royal Academy in 1788, and died in 1806. As Earl John Russell was born in 1792, it is quite possible that, when a child, his portrait might have been taken by his namesake, and that the picture referred to by our Paris correspondent may be a portrait of John Russell, son of the Duke of Bedford, by John Russell, Academician.—Ed. A.-J.]

THE
STATELY HOMES OF ENGLAND.
(OCCASIONALLY OPEN TO THE PEOPLE.)

"The stately homes of England,
How beautiful they stand,
Amidst their tall ancestral trees,
O'er all the pleasant land."

HEMANS.

By S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYN JEWITT, F.S.A.

No. VII. ALNWICK CASTLE.



THE annals of the truly noble family of the Percies, as we have seen, down to the death of Josceline, the eleventh earl, in 1670, extend over five centuries, during 361 years of which period, almost without interruption, the family was intimately connected with Alnwick. By the limitation of the patent of 1557, the youthful daughter of Earl Josceline was incapable of inheriting her father's honours, and thus, at last, the Percies earldom again be-

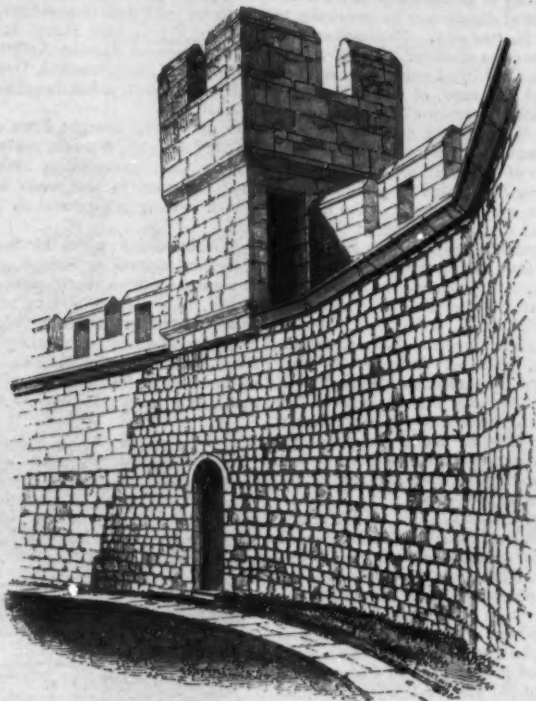
came extinct, when no inconsiderable part of their immense possessions lapsed to the crown: the great northern earldom, however, was not permitted in this manner to pass away without more than one fruitless effort on the part of collateral descendants to establish a claim to the succession.

Notwithstanding the alienation of some of the estates consequent upon the extinction of the Earldom of Northumberland, Elizabeth Percy, the daughter of the last earl, was the most wealthy heiress in the realm; and, accordingly, it was considered to be a matter of the greatest importance that a suitable alliance should be arranged for her with the least possible delay. When but little more than a child, in 1679, she was married to Henry Cavendish, Earl of Ogle, and heir to the Duke of Newcastle, who died in the following year. Before another year had expired, the youthful widow was again married to Thomas Thynn of Longleat; but once more the heiress became a widow very shortly after her marriage. Her second husband was murdered early in 1682, as he was passing in his coach along Pall Mall. While she was still not more than fifteen years of age, within three months after the tragedy in Pall Mall, Elizabeth Percy became the wife of Charles Seymour, sixth Duke of Somerset, by whom only she had issue: she died in 1722, leaving, besides three daughters, one only surviving son, Algernon, who in 1748 succeeded his father as seventh Duke of Somerset. In 1749 this duke was created Baron of Warkworth and Earl of Northumberland, with remainder of those dignities to the heirs male of his daughter, his only surviving child; by her marriage with Sir Hugh Smithson. The duke died in 1750, when the Seymour dignities reverted to the male descendants of the Protector Somerset by his first marriage. Thus, once more, an only daughter, now bearing the paternal surname of Seymour, was the heiress and representative of the Percy lords of Alnwick: and thus, by reason of his alliance with this lady, Sir Hugh Smithson became *jure uxoris*, by special Act of Parliament, Earl of Northumberland; and he himself, his countess, and their descendants, were empowered and authorised to take and use the surname of Percy alone,

and to bear and quarter all the armorial insignia of that noble house.

The fortunate husband of this last heiress of the Percies, on the death of his grandfather, Sir Hugh Smithson, in the year 1729, succeeded to the baronetcy which had been conferred by Charles II. in 1663 on that grandfather's grand-

father, also a Hugh Smithson.* In nearly all the "Peerages," borrowed one from another, it is stated that this Sir Hugh Smithson early in life went to London, where he established himself in business as an apothecary. Although no slur would thus have been cast on the illustrious race, it is simply untrue. The following state-

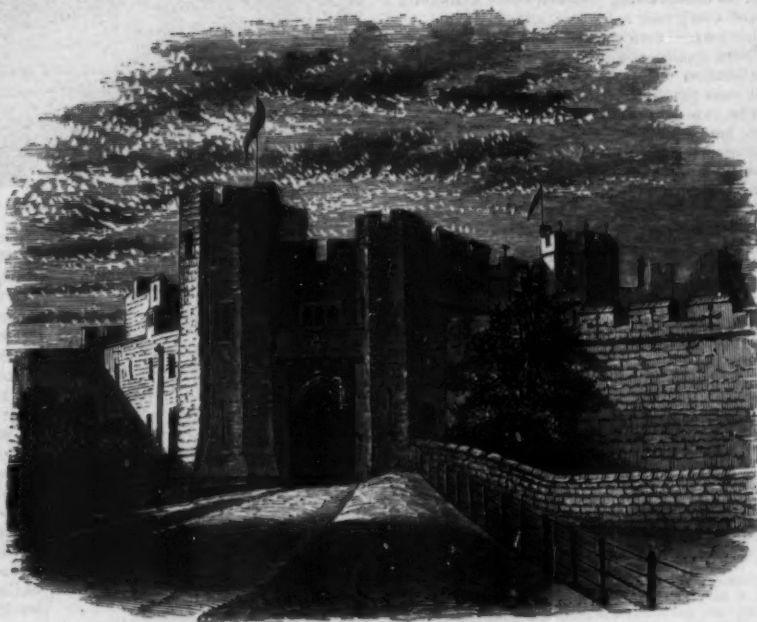


THE EAST GAVAT.

ment, extracted from a Baronetage published in 1727, may be accepted in proof.

"The present Sir Hugh Smithson married a sister of the late Lord Langdale, and had two sons, who lived to man's estate. Hugh, the

eldest, died unmarried (before his father); Langdale Smithson, the second son, married Miss Reveley, by whom he left only one son, Hugh—now a minor, and a most hopeful young gentleman—so that there now remain only two



THE GARDEN GATE, OR WARREN'S TOWER.

heirs to the title and estate—this young gentleman, Sir Hugh's grandson, and Hugh Smithson, of Tottenham, Esq., cousin of Sir Hugh."

The "young gentleman" in question succeeded his grandfather as Sir Hugh Smithson, of Stanwick. There is no trace in any documents or papers, of his ever having been in any position but that of the acknowledged heir to a consider-

able estate and to a baronetage, granted to his ancestor for his loyalty and sacrifices in the royal

* A remarkably handsome man, with a refined taste, and in many other respects well qualified for the distinguished destiny which awaited him, Sir Hugh Smithson is said to have been in no slight degree indebted for his eventual splendid matrimonial success to a previous failure. He had attracted the attention of Lady Percy, who, on

cause during the civil wars of Charles I.* He married Lady Percy on the 16th of July, 1740, when he became Earl of Northumberland with all the territorial greatness attendant on that earldom. In 1766 the earl was created DUKE OF NORTHUMBERLAND and EARL PERCY, with succession to his heirs male; and, finally, in 1784, the barony of Lovaine was added to the duke's accumulated dignities, with remainder to the younger of his two sons. The duchess died in 1776, but the duke survived till 1786: they had one daughter, who died unmarried, and two sons, Hugh and Algernon, of whom the elder succeeded his father as SECOND DUKE OF NORTHUMBERLAND, a distinguished general officer in the first American war. The second duke married, first, a daughter of the then Earl of Bute; and, secondly, Frances Julia, third daughter of Peter Burrell, Esquire, a Commissioner of the Excise, by whom he had a numerous family: the duke died in 1817, and was succeeded by Hugh, his eldest son, who thus became the THIRD DUKE OF NORTHUMBERLAND, the princely representative of George IV. at the coronation of Charles X. of France. This third duke died, without issue, in 1847, having married Lady Charlotte Florentia Clive, youngest daughter of Earl Powis: and thus the dukedom passed to the third duke's brother, the younger son of the second duke, who at the time of his brother's death bore the title of Baron Prudhoe—an independent peerage to which he himself had been elevated in 1816, in consideration of his services as an officer in the navy.

Algernon Percy, fourth Duke of Northumberland, was born in 1792; in 1842 he married the Lady Eleanor Grosvenor, daughter of the Marquis of Westminster; in 1847 he succeeded to the honours and possessions of his family; he was created a K.G. in 1852, when he also held the office of First Lord of the Admiralty; and on Feb. 12th, 1865, he died at Alnwick Castle, and, as his brother and predecessor had died, without any issue. Like the great soldier, with whose memory the dukedom of Wellington must ever be directly associated, SIR ALGERNON PERCY will long be remembered with affectionate and grateful admiration as THE DUKE OF NORTHUMBERLAND. A true English sailor, a princely English nobleman, an elegant scholar and an accomplished gentleman, large of heart too and open of hand, with his commanding presence DUKE ALGERNON looked every inch a PERCY; and, in very deed, in his person were centred the brightest of the brilliant qualities of his forefathers, in happy combination with those admirable endowments that were peculiarly his own.

The two sons of the first duke (as we have seen) bore the same names as the two sons of his successor, the second duke—Hugh and Algernon Percy. The two brothers, the sons of the first duke, married two sisters, daughters of Mr. Burrell.† With Duke Algernon the line of Hugh, the elder of the sons of the first duke, became extinct; and, consequently, the succession to the dukedom passed to the descendants of that other Algernon who was the younger son of the first duke. This Algernon, who on the death of his father became Baron Lovaine, in 1798 was created Earl of Beverley: he died in 1830. George Percy, his son, then succeeded as Earl of Beverley; and subsequently, in 1865, at that time being in the 87th year of his age, this venerable nobleman became the FIFTH DUKE OF

bearing that some other lady had rejected the suit of Sir Hugh Smithson, expressed her surprise that any lady should have refused to accept such a man. The words of the fair and noble heiress reached the ears of the disconsolate baronet, and they promptly wrought a marvellous change in his views and aspirations. Upon the hint so given Sir Hugh spoke, and—his words were not in vain.

* The first Sir Hugh Smithson died in 1670: he had a nephew who was a physician in Sussex, and spent almost all his fortune also in the royal cause. His son, again, was a physician, and practised in London, and married a daughter of Sir Edward Walpole, of Lincolnshire. The fact of these two collaterals being medical men, probably gave rise to the story of Sir Hugh having been brought up to be an apothecary.

† Mr. Burrell had four daughters, of whom the eldest married Captain Bennett, R.N.; the second married Lord Algernon Percy, second son of the first duke, and was grandmother of the present Duke of Northumberland; the third sister was the second Duchess of Northumberland; and the youngest sister married, first, the Duke of Hamilton, and secondly, the Marquess of Exeter. Mr. Burrell's only son married a peeress in her own right, and was himself created Baron Gwydyr.

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cause during the civil wars of Charles I.* He married Lady Percy on the 16th of July, 1740, when he became Earl of Northumberland with all the territorial greatness attendant on that earldom. In 1766 the earl was created DUKE OF NORTHUMBERLAND and EARL PERCY, with succession to his heirs male; and, finally, in 1784, the barony of Lovaine was added to the duke's accumulated dignities, with remainder to the younger of his two sons. The duchess died in 1776, but the duke survived till 1786: they had one daughter, who died unmarried, and two sons, Hugh and Algernon, of whom the elder succeeded his father as SECOND DUKE OF NORTHUMBERLAND, a distinguished general officer in the first American war. The second duke married, first, a daughter of the then Earl of Bute; and, secondly, Frances Julia, third daughter of Peter Burrell, Esquire, a Commissioner of the Excise, by whom he had a numerous family: the duke died in 1817, and was succeeded by Hugh, his eldest son, who thus became the THIRD DUKE OF NORTHUMBERLAND, the princely representative of George IV. at the coronation of Charles X. of France. This third duke died, without issue, in 1847, having married Lady Charlotte Florentia Clive, youngest daughter of Earl Powis: and thus the dukedom passed to the third duke's brother, the younger son of the second duke, who at the time of his brother's death bore the title of Baron Prudhoe—an independent peerage to which he himself had been elevated in 1816, in consideration of his services as an officer in the navy.

Algernon Percy, fourth Duke of Northumberland, was born in 1792; in 1842 he married the Lady Eleanor Grosvenor, daughter of the Marquis of Westminster; in 1847 he succeeded to the honours and possessions of his family; he was created a K.G. in 1852, when he also held the office of First Lord of the Admiralty; and on Feb. 12th, 1865, he died at Alnwick Castle, and, as his brother and predecessor had died, without any issue. Like the great soldier, with whose memory the dukedom of Wellington must ever be directly associated, SIR ALGERNON PERCY will long be remembered with affectionate and grateful admiration as THE DUKE OF NORTHUMBERLAND. A true English sailor, a princely English nobleman, an elegant scholar and an accomplished gentleman, large of heart too and open of hand, with his commanding presence DUKE ALGERNON looked every inch a PERCY; and, in very deed, in his person were centred the brightest of the brilliant qualities of his forefathers, in happy combination with those admirable endowments that were peculiarly his own.

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as Hotspur might have recognised with an approving smile, and the old Earls of Northumberland would have been proud to accept as becoming their northern home.*

And here we resume our survey of the castle, setting forth towards the Keep from within the Gate-House, which is itself situated within the Barbican. We proceed eastwards to the gateway (No. 2 in plan), which admits us to the second or inner baly. From this we approach the entrance to the Keep, and pass between the Edwardian flanking towers with their octagonal fronts (No. 3 in plan): thus we reach the grand old Norman arch, De Vesci's work, massive and deeply recessed, rich with zig-zags and bands of sharp indentations, which forms the main entrance to the innermost court or ward of the Keep itself. Immediately adjoining the Norman archway is the draw-well constructed by the first Percy. Now we have before us the new Corridor, carried round a part of the court on piers and corbels. We pass the inner porches, and the entrance-halls, and reach the Grand Staircase (No. 5 in plan), worthily so called, and we find that we have entered such a palace as might overlook, not the Aln, but the Tiber. At the head of the noble flight of steps, each one of them a single block of white Rothbury stone 12 feet in length, is the Guard-Chamber, with its floor of rich Venetian mosaic, its panelled ceiling, and the deep frieze reflecting the memories of Chevy Chase. Corridors lead to both the right hand and the left from the Guard-Room; and it also gives access to a gorgeous Ante-Room, placed between the great Library, 54 feet long, which occupies the entire range of the Prudhoe Tower, and follows its contour; and the Saloon, another magnificent apartment, in length 42 feet, with a bay formed by a circular tower. Next succeeds the State Drawing-Room, of irregular form, its largest measurements being 46 by 34 feet. Then we enter the grand Dining-Hall, 60 feet long, and in both width and height 24 feet, which covers the site of the old baronial hall of the early Percies. The Breakfast-Room adjoins this most princely hall, and, passing it, the Corridor leads us in succession to the state Bed-Rooms and Dressing-Rooms, and to the private apartments of the duke and the duchess, together with other staircases. Thus, on the principal floor there are two staircases besides the grand staircase, and eighteen chambers exclusive of the chapel. The Chapel (No. 12 in plan), of which we give a view from the outer baly, is a building of great beauty and interest, having a stone-vaulted ceiling within a roof of a high pitch, a semi-octagonal apsidal end towards the south-west, and lancet windows: its total length is 46 feet, and in the interior it is enriched with Italian mosaic, after the manner of the Henry III. work in the Confessor's Chapel in Westminster Abbey. We must be content, in a single brief sentence (the space at our disposal restricts us absolutely to one such sentence), to state concerning every apartment in the grand range of the entire circuit of the Keep, and also in the southern wing, which extends to the Percy gateway, that the most gorgeous Art of the Italian Renaissance, with all its manifold resources, has been taxed to the utmost in order to produce a PALACE of the highest rank, pervaded throughout with harmonious, yet ever varied, magnificence.

On the ground-floor, which is on the same level with the entrance-hall, are the various apartments, consistently grouped and classified, required by the principal domestics of the household, together with the wine-cellars, pantries, and such other chambers and appliances as would be necessary to complete this department of the ducal establishment. Once more we return to the Prudhoe Tower, and ascend above its two upper floors of bed and dressing-rooms,

Minute and most faithful descriptions of the restorations at Alnwick Castle are given by Mr. George Tate, F.G.S., of Alnwick, in his copious and excellent "History of the Borough, Castle, and Barony of Alnwick," a work which does honour to the literature, not of the north only, but of England, and will always be highly esteemed as a valuable contribution to that important department of the national literature which comprehends our topographical histories.

to the Banner-turret, which rises to the height of two additional floors; and here, having gained the leads, standing beneath the proud insignia of the Percies, heavily blazoned upon their broad silken banner, we lean over the embattled parapet, and look down upon the Keep, and around upon the cordon of towers and walls, and the fair domains and the silvery river

beyond, and so we bid farewell to THE LORDLY CASTLE OF ALNWARD.

Until the middle of the fifteenth century was near at hand the town of Alnwick remained unprotected by a wall, and open consequently to all perils incidental to its position on the Border. About the year 1433, however, the good town was fortified with walls, and the four



MULNE ABBEY: THE PERCY TOWER.

entrances were defended each by its own strong tower-guarded gateway. One only of these early gateways still remains in a fair condition of preservation; this, the BOND GATE, sometimes (but without any other reason than a lingering delight to associate any fine old relic at Alnwick with that name) is called "Hotspur's Gate." It bears a badge of the second Percy lord of

Alnwick, and in all probability was erected by him; its outer face is represented in the engraving.

The other gateways have disappeared; and from the time that border-strife passed into the domain of history, the walls of Alnwick gradually ceased to exist, until now traces only of their former existence, and of these "few and far



MULNE ABBEY: THE CHURCH.

between," remain to attest the record of their having ever existed. Devoutly it is to be hoped that the one relic of the town of the olden time, the Bond Gate, will be cherished, simply because it is such a relic—because it links the town to the castle, and the castle to the town, with the strong tie of historical association. Again space,

or rather the want of it, constrains us to leave unnoticed the fine church of St. Michael, the church of St. Paul, founded and erected by Duke Hugh,

* There is, however, one of comparatively recent date, built on the site of the ancient gate: it is still called the Potter Gate.

and the other public buildings in Alnwick; and, with them, the privileges, usages, and the entire local history of the town.*

Of the remains of the early edifices, both ecclesiastical and castellated, which are closely associated with Alnwick Castle, all of them of great interest and all of them also no less worthy of detailed description than of careful examination, we must be content briefly to notice two—Alnwick Abbey, and Hulne, or Holm, Priory.

Built to the north of the Aln, at an easy distance from the castle, upon a rich soil and in a scene of sequestered beauty, ALN WICK ABBEY, founded in 1147 by Eustace de Vesci for Premonstratensian Canons, was richly endowed by the founder and also by his successors. The Percies, in like manner, were in every respect as munificent as the earlier benefactors of the Abbey, so that it long occupied an honourable position among the religious establishments of the country. The canons of Alnwick, however, did not rise to distinction in consequence of any eminent attainments; but, on the other hand, while in earlier times they were somewhat notorious for a turbulent spirit, the report on their abbey made to Henry VIII. contains a truly deplorable record of the degrading superstitions by means of which, in common with but too many of their brethren, the monks imposed on the people, and sometimes even succeeded in deceiving themselves. Of the buildings of the abbey, which, without doubt, were worthy to take rank with those of the castle, the sole relic that is still in existence is a towered and embattled gateway, a structure not earlier than the middle of the fifteenth century: the eastern face of this gateway displays the quartered arms of Percy and Lacy; on the other faces are the insignia of De Vesci. The other buildings have altogether disappeared, except here and there some sculptured stones which have found their way into the walls of houses constructed by modern masons. The site of the abbey, with the Northumberland estates once annexed to it, after various vicissitudes, has become the property of the Dukes of Northumberland.

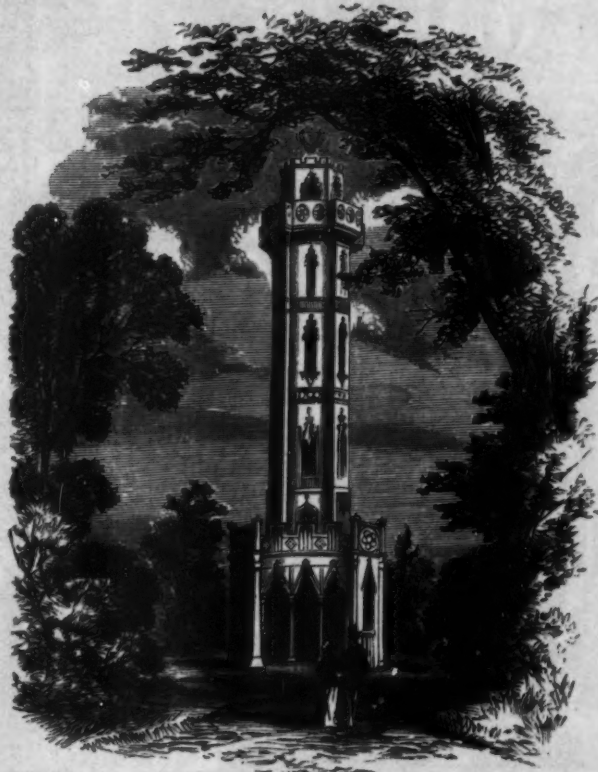
Distant from Alnwick Abbey about two miles along the northern bank of the Aln, and like the abbey placed in the midst of the most lovely scenery, the PRIORY OF HULNE, or HOLM, has so far been more fortunate than its more dignified neighbour, that it yet possesses considerable remains of its original buildings in a condition of picturesque ruin. A lofty wall still encircles the entire area of the Priory—a feature sufficiently significant of the lawless character of early Border-life, and of the stern necessity which constrained even a religious community to rely for security upon the strength of its fortifications. In our engraving we show the present aspect of the tower, built, as will be seen, with massive solidity, by Henry de Percy, fourth Earl of Northumberland, in the year 1488; and in another engraving, we give a general view of the ruins of the church, as they are seen from the north-east. It is pleasant to be able to add, that the remains of Hulne Priory are carefully preserved and freely shown. The brethren, who for more than three centuries found at Hulne a secure dwelling-place surrounded with the most beautiful scenery, were Carmelite or White Friars; and a romantic story (of which several versions are in existence) is told concerning their order in connection with the foundation of this Priory. The site of the Priory was given by the second William de Vesci about 1240; but the chief endowment came, between 1252 and 1289, from John de Vesci; the house itself, however, appears to have been erected by Ralph Fresborne, a wealthy landholder of Northumberland, who lived in the stirring times when the lords of broad and fertile acres went armed to fight in the Holy Land against the infidels.† In

after times the Percies confirmed the grants of the earlier benefactors of Hulne, and made to them some slight additions. The Carmelites of Hulne were men who, according to the light of their times, cultivated learning; this is shown by the still-existing catalogue of the numerous manuscripts that once formed their library. There has also been preserved another equally curious and interesting document, formerly the property of these Carmelite brethren; it is an inventory of their vestments and of the fittings of their Church, which must have been very costly as well as numerous and splendid. Inventories and catalogues such as these possess a peculiar value, as illustrations of the intellectual pursuits and character of the monastic age, and also in consequence of the light they throw upon the sentiments and usages that then were prevalent in our country.

Descending from the secluded hill-side where the ruins of Hulne Priory nestle amidst the thick woods, and crossing both the vale below, and the river beyond it, a roadway leads to the beautiful pleasure-grounds of Hulne Park. Here on one of the highest of the many ele-

vated points, and rising above the surrounding trees, is the TOWER ON THE HILL, or BRISLES TOWER, erected by the first duke in 1781. This structure is a characteristic specimen of the Gothic architecture, of which so much was happily removed, during the recent restorations, from Alnwick Castle. From the upper balcony of this tower, at a height of about 70 feet from the ground, the view is singularly fine, and in its extent truly extraordinary. At different points of the compass and at varying distances, this panoramic view comprehends the vale of Whittingham and the windings of the Aln, the range of the Cheviots with a glimpse of the hills of Teviotdale forty miles away: the memorable highland of Flodden may also be distinguished; and, towards the sea, are the castles of Warkworth, Bamburgh, and Dunstanburgh, and beyond them, in a fringe-like line, lies the sea itself.

It is needless to say that the hospitality for which the lords of Alnwick have been renowned since the first stone of the castle was laid is still maintained within its princely walls; its list of "visitors" during many centuries past



THE BRISLES TOWER.

has contained the names of those who were not only the loftiest in rank but the most eminent in Art, Science, and Letters.

Its park and grounds are among the most perfect in the kingdom; successive lords have laboured to make them beautiful, and Nature had given them auspicious ground on which to work: hill and dell alternate; a lovely and

by their piety and holy lives, he brought back with him to his Northumbrian home some of the Carmelite brethren, and built them a house in his own land, which might serve in some degree to remind them of their Syrian Carmel: for at Hulne they found a hill, with a river flowing at the foot of it, and around was a forest, just as a forest had surrounded them when far away in the East.

* The park and grounds are always freely open to "the People," and, on stated occasions, parts of the castle: this is a boon of magnitude, not only to the inhabitants of the town and district, but to many who come from far distances to obtain free air and healthful recreation from Nature where her aspect is most cheering and her influence most invigorating. On the 26th of August, 1866, on arriving at the Alnwick Station, we met upwards of 3000 men, women, and children, who had been enjoying a day in the Park: it was the annual picnic of persons employed by the Jarrow Chemical Works (Newcastle-on-Tyne), they were accompanied, not only by the overseers, but the partners of the firm: a more orderly crowd it would have been impossible to have met anywhere.

rapid, though narrow, river runs through them; on either side are green banks, in many places overhung by the rich foliage of varied trees; here and there views are obtained of the distant hills—the Cheviots—with their thousand traditions of times happily gone by, but which excite interest by their associations with heroic deeds—and not unfrequently their "opposites"—of which every spot is fertile on the border that separates Scotland from England.

Happily, there is now no sensation of jealousy or envy, nothing that can either humiliate or exasperate, when the Scottishman boasts of triumphs over his southern neighbours; nor when he admits that, often, before the bold men of Northumberland he shrunk back in mortal dread. The glories of the one have long ceased to be the degradations of the other; and the spirit of rivalry is only that which has for its aim and object the supremacy of the common country of both. Will the happy time ever arrive when the three kingdoms shall be as essentially one as the two have been for centuries past?

* The fine five-light east window of St. Paul's Church is filled with some of the most remarkable stained glass in England: it was executed by Max Altmüller at Munich, in 1856, from cartoons designed and drawn by Mr. Dyce, R.A., and is a memorial window erected by public subscription to commemorate the noble founder of the church.

† While serving in the Crusade under Richard, Earl of Cornwall, Ralph Fulborne visited the friars who were then established upon Mount Carmel; and attracted, it is said,

ADAM KRAFFT.*

BEREFT of its importance as a city of imperial power and the residence of crowned monarchs; princes, and legates, and plenipotentiaries from every part of Europe no longer meeting in conclave or diet within its feudal walls; forsaken by its ancient commerce, and its streets comparatively deserted by such throngs of artisans as centuries ago passed to and fro along them;—Nuremberg is still a place which, above almost all others throughout Germany, is dear to the lover of Art. A quaint, old Gothic city it yet stands, with its massive fortifications, its watch-towers, its arched gates, its gabled

houses richly carved and ornamented, its ancient churches full of grand sculptures and delicate traceries; and its mansions, which even now seem to be tenanted—so far as outward appearance goes—by the patrician citizens and merchant-nobles that inhabited them three or four centuries ago. Albert Durer, Adam Krafft, Peter Vischer, Veit Stoss, and others, have left enduring marks of their genius in Nuremberg and its vicinity, which none but the ruthless hands of time would dare to efface.

Many years ago we published a series of illustrated papers from the pen and pencil of the late Mr. Fairholt on the old city, more especially with reference to the works of Albert Durer. Another of Nuremberg's ancient

worthies comes now before us in the person of Adam Krafft, the sculptor, whose life and principal works appear in an unpretentious, but valuable, volume, the author of which is Professor Wanderer. When or where Krafft was born is unknown; it is presumed, however, that the date of his birth may be placed between 1450 and 1460; as in the figure of himself, by his own hand, which is in the Tabernacle of the church of St. Lawrence, he is represented as a man of about fifty years age. And as it is believed that he died in 1507, seven years after the completion of the Tabernacle, the above dates may be accepted as within the probable range of his birth. Whether Nuremberg can claim him as one of her own sons is uncertain,



LEFT WING OF SCHREYER'S MONUMENT.



RIGHT WING OF SCHREYER'S MONUMENT.

so also is the time when his genius first brought him into prominent notice. Professor Wanderer says:—"It is not impossible that he passed his apprenticeship at a distance from Nuremberg, though neither this fact nor the name of his master can now be known with any degree of certainty. The year 1490 found him actively engaged in Nuremberg." In an "Album of Celebrated Artists," written, in the

* ADAM KRAFFT AND HIS SCHOOL. 1490—1507. Being a Collection of his Sculptures still extant in Nuremberg and its Vicinity. With Sixty Engravings on Wood, accompanied by Text; by FR. WANDERER, Painter and Professor of the Royal School of Art at Nuremberg. Published by J. L. Schrag, Nuremberg: Williams and Norgate, London and Edinburgh.

first half of the sixteenth century, by Johannes Neudörffer, a writing-master of the city, to whom German calligraphy owes much of its importance, appears the following passage:—"How ingenious, diligent, and skilled an architect and stone-carver this master, Adam Krafft, was, the hereinafter-named works of his may show." After enumerating a long list of these ranging between the years 1492 and 1508—there must be a trifling error in the latter date, as Neudörffer says at the close of his notice that Krafft "died at the Hospital at Schwabach anno 1507"—he continues:—"This Adam Krafft was as dexterous with his left hand as with his right. He had, moreover, this peculiarity—he would never give any instruction to

an intelligent workman, but would fix upon some coarse, sturdy, country-lad as an apprentice, teaching him every thing relating to his craft as assiduously as though he had been brought up to Architecture all his life long. He did this, too, in such wise, that any other journeyman, who happened to be near might also be initiated in what was going on."

Professor Wanderer has divided his series of illustrations into two sections: the first comprising Krafft's own works; the second, by way of appendix, contains those of his assistants, whose authenticity cannot be guaranteed. The close affinity, however, which they bear to those of the master entitles them to the place they here occupy, were it only to show how the

disciples of his school, less gifted than their master, wandered further and further into a degenerate style. It is somewhat remarkable that not one stone-altar from Kraft's hands is known to exist.

The earliest of his works in Nuremberg is the series known as 'The Seven Stations,' and the 'Calvary' in the churchyard of St. John, executed for Martin Ketzel, and completed, it is supposed, about 1490. They are carved, in

somewhat coarse sandstone, in high relief; all, till within the last few years, were much injured and weather-beaten: the three last subjects, however, have somewhat recently been restored.

Outside the church of St. Sebald, in the north-eastern wall of the choir, between two buttresses, is the magnificent tomb which Sebald Schreyer, "the worthy and art-loving churchwarden of St. Sebald's," and his coadjutor, Landauer, caused to be constructed, in

where, amid numerous spectators, a man is preparing to take down the bodies of the two malefactors. Jerusalem is visible behind the left-hand group. In a continuous line, at the foot of the principal composition, is a host of miniature figures, wearing hooded cloaks, each having at its feet a shield bearing various devices: these are probably meant for representatives of the founders' families: they flank a central group of many children, some kneeling, some standing, as if in the act of praying and singing; all are bare-headed. The whole of these designs manifest the peculiar German Art of the period, whether it be seen in the work of the sculptor, or in the wood-cuts of Dürer and others.

The first of the two engravings on this page is taken from a humorous little bas-relief above the gate of the Weigh-house, Nuremberg, executed, by the date, in 1497: it is the only known secular subject treated by Kraft; and represents the master-weigher, probably a portrait, and his assistant weighing a bale of goods—significant of the former commercial prosperity of the old city. On a label behind his head is the motto "To thee as to another," intended probably as a salutary hint to the owner of the goods standing by, whose sour face, as he fumbles for the cash in his pouch, indicates that he is not altogether satisfied with being weighed in an equal balance.

In the church of St. Lawrence is one of Kraft's splendid Tabernacles, erected in 1493—1500, at the cost of Hans Imhoff. It stands before a column of the choir, reaching to the vaulting of the roof, a height of about sixty-four feet, and terminating with a bold curve at the top, like that of an episcopal crozier. The architectural features of the whole are rich Gothic, somewhat florid perhaps, but light and exceedingly elegant. On panels are bas-reliefs; and in niches, groups of figures, representing the various incidents of the Passion, surmounted by the Crucifixion, and finishing with the Resurrection: the last subject being at least three-fourths of the entire height of the structure from the ground. At the numerous angles of the gallery, which rests on the pavement, are sculptured the patron-saints of the founder's family; the balustrade being supported by life-size figures of Kraft and his two chief assistants: a portion of this work forms our fourth illustration. The figure seen in profile, on the right, represents the master himself, chisel and mallet in hand, his cap drawn on, and his apron unbound as if to indicate that his day's labours were over. No description can do full justice to this magnificent and elaborate work.

The tomb of the Pergenstorffer family, formerly in the cloister of St. Augustine's monastery, but now removed to the north wall of the Frauenkirche, is another of Kraft's fine works: it consists of a large alto-relievo, under a rich perforated Gothic canopy; the subject of the sculpture represents the Virgin bearing the infant Christ in her arms, surrounded by angels, and with groups of figures at her feet, kneeling on each side. The Landauer tomb, now in the Tetsel chapel, illustrates, in the upper division, the crowning of the Virgin; three figures of large proportions are here placed in separate niches, Mary occupying the centre. The lower division, as in the Schreyer and Pergenstorffer monuments, is filled with groups of smaller figures: those on the right representing the great rulers of Christendom; those on the left, the founder's family.

Among the numerous illustrations in Professor Wanderer's book is one representing the Entombment of Christ, taken from the sculpture in the mausoleum of the Holtschuber family, in the churchyard of St. John. It is a grand composition of eleven heroic-size figures, exclusive of the body of the Saviour.

Nuremberg and its surroundings are full of the works of "Kraft and his School:" they exist both on and in churches, in cemeteries, and on the fronts of houses. Professor Wanderer has done good service to the old German sculptor, and to Art, by giving them a wide publicity through his volume, which, in engravings and text—notwithstanding a few literal errors in the English translation of the latter—is worthily sent out.



PANEL OF THE WEIGH-HOUSE.

1492, by Kraft for their families. We have no space to describe the whole monument, but must limit our observations to the three principal portions of it—the central sculpture and the two laterals. Of the latter we are enabled, through the courtesy of the publisher, Herr L. Schrag, to introduce engravings. The right wing represents 'The Resurrection'; the left,

'Christ bearing his Cross:' in the former, the Saviour, bearing a banner in his hand, has just left the sepulchre, and seems in the act of addressing some one. Below him are the Roman soldiers; and behind, seated on the lid of the tomb, is one of the two angels present at the Resurrection; still farther in the distance is another Roman guard, sleeping; and beyond



LOWER PORTION OF THE TABERNACLE (NORTH).

is Jerusalem, with a number of figures variously engaged, some of them apparently eating and drinking. In the other lateral, Christ sinks under the weight of the cross, of which some of the attending company are aiding to relieve him. In the distance is a group of weeping women and others. The central design is oblong in form. On the left hand are two men, one holding the head, the other the feet, of Christ's body, which they are

gently laying in the tomb—a work of Gothic design, by the way: on the near side kneels the Virgin, with her hand lightly placed on the body of her son, while she kisses him; on the other side are the Magdalen and several figures. To the right of the composition stand, at a distance from the sepulchre, two Hebrews: one holding a hammer and what look like large nails; the other has the crown of thorns: behind them is Mount Calvary, rather far off,

VISITS TO PRIVATE GALLERIES.

THE COLLECTION OF PICTURES OF
THEOPHILUS BURNAND, ESQ.

No. II.

THE collection we now describe is contained in one of the smallest houses in the habitable parts of western London—that is in Charles Street, Lowndes Square. The outer case in nowise indicates the value of the gems it contains; for many of the pictures are among the signal productions of their authors, and have increased interest from the fact of their having been painted expressly for Mr. Burnand. Hence it will be understood that the collection has been many years in course of formation—twenty-five we believe—and that some of the artists who have contributed to it have passed away, while many yet live to see their works occupying nearly, perhaps, the same places in which they were hung years ago. We do not find, as in some galleries, numerous examples of one artist; but one, or it may be two or three in some instances, of each painter, and prominently of C. Stanfield, R.A.; D. Roberts, R.A.; T. Webster, R.A.; J. Phillip, R.A.; F. Goodall, R.A.; E. W. Cooke, R.A.; J. Sant, A.R.A.; G. E. Hering; F. R. Lee, R.A.; W. C. T. Dobson, A.R.A.; Verboeckhoven; T. Creswick, R.A.; G. Lance; H. Le Jeune, A.R.A.; S. Hart, R.A.; J. P. Knight, R.A.; J. C. Horsley, R.A.; T. S. Cooper, R.A.; and others: a list warranting sufficiently the excellence of the works and the variety of the subject-matter. The finest picture to our taste: we have ever seen by Stanfield is here: it is 'The Bay of Naples from the Mole,' and we have, since its exhibition, in 1860, considered it the grandest of his compositions. If we strip the scene of its incidentals, and accept only its local constituents, we must do honour to the skill, resource, and elegant taste shown in the completion of the subject. It was painted at a time when Mr. Stanfield's energies might have been considered on the decline, yet the work is a proclamation of power without effort—a growth from by-gone years of earnest study and application. With the Mole and Lighthouse on the left, we look towards the shore where Vesuvius rises, giving forth a column of thin smoke. The immediate passages of the picture show a part of the commercial port of Naples, with objects in themselves more quaint than imposing, but deriving interest from association. We cannot help feeling deeply, and acknowledging heartily, the rare mastery which has worked out this noble picture to an enchanting perfection of colour and gradation, whereof not the least merit is the concealment of the Art by which the whole has been effected. It is a crowning excellence in an artist to affect the senses of those who contemplate his works with the feeling which they may themselves have experienced in the locality represented. This is eminently the case with Stanfield's picture: the air is warm and genial, and the sight of Vesuvius calls up in dreamy array incidents of history two thousand years old.

In 'Happy Thoughts,' by W. C. T. Dobson, A.R.A., a country girl resting on a stile is the very embodiment of good-nature. The laughing eyes are looking at you, but the thoughts are not with you. Not only in the expression is there a spirited vitality, but like all Mr. Dobson's heads, the skin surface is life-like in its warmth and delicacy—a great point in these days, when it is the fashion to work flesh surfaces into the texture of wood. By the veteran Belgian, Verboeckhoven, are a ewe and two lambs, called 'The Happy Family,' but there is an element of mischief near in the shape of a magpie. Verboeckhoven's works are better known among us than those of any other foreign cattle-painter; and when he has confined himself to small groupings, as in the present case, they are always distinguished by very attractive quality. 'Expectancy,' is the title of a picture by J. Sant, showing a girl at a window, who in attitude and sentiment fulfils the conditions of the subject which the painter has proposed to himself. Of her dress it may be said that it is of no mode or

fashion, and yet it may be of any time. The grace and simplicity with which Mr. Sant drapes his figures is a result of much care and thought. It is a simplicity extremely difficult of accomplishment. Without being a professed follower of Sir Joshua Reynolds, he has profited more by simply looking at the works of our greatest portrait-painter, than others have done by what they have called study of them. Reynolds' deafness was a misfortune to him among men, but with his lady-sitters it was a valuable gift, for they spoke to him with their eyes, and he had the genius to record their sayings on his canvas. Mr. Sant found this out long ago. Mr. Creswick, and the late John Phillip, have co-operated in a picture which is called 'The Ferryboat,' although the boat itself plays only a negative part in the composition. Here the former of the two painters reasserts his preference for the sober and even russet greens, to which, indeed, in his earliest time, he showed a tendency, and which present an impressive contrast to the prevalent foliage tints of the present day, as if he was awake to nature only in the Autumn, while our rising school walk with Spring and Summer only in their youth. It has much of the studied grace that adorns the best of Creswick's works. John Phillip is represented, of course, by the small figures which give the life to the scene: but he is undisguisedly himself in 'El Galan,' a picture painted in 1858, and presenting a pair of Andalusian lovers: she in the universal mantilla; and he in his festal suit, and about playfully to take the rose which ornaments her hair. Another picture, also by Phillip, and called 'The Chat round the Brasa,' shows a family party of Spanish women seated, with a priest for their oracle, round a brazier, and sustaining a lively conversation on an interesting subject. The artist has accorded to the priest the privilege of sitting covered; he wears the hideously picturesque hat common to the Spanish priesthood. The subject altogether is one from many reasons, not only difficult to paint, but by no means easy to qualify with an interest beyond that of nationality. The obstacles to success in the representation of such a scene meet the painter in every passage, inasmuch that few would have undertaken a theme so unpromising in itself without the power of vivifying the entire circle, and establishing a common relation throughout the agroupment. We do not admire these figures simply, because they are different from others that have been introduced to us, representing natives of Spain, but because they proclaim themselves so in language that we cannot doubt. The subject is an extremely difficult one, but out of it, Mr. Phillip has made, to our notion, the very finest of his works.

'The Lago d'Orta,' by G. E. Hering, is one of those Italian lake and mountain subjects, which, from long study of their phenomena, this artist paints so well. The banks of the lake are studded with villas and villages; and rarely do we see space so successfully described as it is here. By David Roberts are two pictures, to one of which the painter has addressed the utmost of his great powers. The subjects are 'A Chapel in St. Mark's, Venice,' and 'The Interior of Milan Cathedral.' It is not our belief that Roberts is appreciated or understood as a painter of sacred interiors. We may seek through the past and the present to find an artist who can call up the same feelings that Roberts moves within us on contemplating his church interiors; but we know of none whose works may not be read off in a sentence or two. On looking at the Milan interior, it is not all at once apparent that he tells us as much as he pleases, and leaves us with certain suggestions, to interpret the rest as we may. He has been accused of exaggerating space and proportions, but his object in this was answered, if he could by his picture induce a sentiment in anywise akin to that produced by the place itself which he represented. It is even not improbable that the reality in this case may fall short of the impressive grandeur of the picture. We look towards the high altar, and even mingle with a sparse congregation. But there is a certain movement in the place, and our feelings, will-

ingly devotional, are ruffled by the irrepressible shuffling of feet, for there is an irreverent echo within the walls. It is impossible to do justice to this work in a necessarily brief description; we can only say that it is one of the finest that the artist has produced. There is, by F. Goodall, a picture called 'Chanson d'Été,' conceived in the Watteau taste, but widely different in its manner of realisation. The subject is a musical party costumed as of the seventeenth century; but it is superseded in interest by another of Mr. Goodall's pictures, called 'The Rising of the Nile,' a theme suggested to him during his sojourn in Egypt. We know that the people who figure in this scene, are, as to their national characteristics, described with scrupulous accuracy, and this, with the care shown in the painting and drawing, renders the work equal in importance to anything the artist has ever painted. The point of the description turns upon the retirement, before the rising waters, of families living near the river; and the characters introduced to us by Mr. Goodall are new to us, inasmuch as they differ greatly from the numerous representatives we have seen of harem and bazaar life. 'A German Girl,' by W. C. T. Dobson is one of those heads which the artist paints with so much natural sweetness. The Teutonic breadth of the features marks the nationality so distinctly, that no title is necessary. 'Where the Jack lie,' F. R. Lee—a deep pool overshadowed by trees—is a close scene of that kind which won for Mr. Lee his early reputation. 'Summer Time,' by T. S. Cooper, is, of course, a select society of cattle, which for much of its quality is indebted to that certainty and facility of brush work which Mr. Cooper commands from long practice. The name of Lance in association with the title, 'Autumn Fruit,' is at once suggestive of one of those imperial shows of fruit which this painter has set forth with so much elegance.

'The Flag Ship (Victory) saluting,' by E. W. Cooke, is a small picture which we should not have attributed to him, knowing him principally as a painter of marine low life: for instance, 'Dutch Pinks preparing for Sea' is a subject of that kind on which he lavishes his best powers: and when we look at the uncouth forms of these boats, we are only surprised that he wields his material with such extraordinary effect. The scene looks like a portion of the flat shore about Scheveningen, so often painted, though so unattractive. The subject has, therefore, no aid from local circumstance; yet it is, according to our feeling and knowledge of his works, among the best of his marine-pictures. The sky is singularly grand; reminding us of a study by Turner called 'Port Ruysdael,' having admitted the suggestion from a marine subject by Ruysdael. But Mr. Cooke's material is all his own; and on examining his exhaustless marine stores we are only surprised that such things should have escaped Vander Velde, Backhuysen, and their followers. Mr. Cooke is more at home in the North Sea than in the Adriatic. In the latter all is holiday and sunshine; but the conditions of the former can be dealt with only by skilful seamanship. 'An Avenue with Cattle,' by Lee and Cooper, is a kind of subject—that is as to the landscape and trees—which the former artist has painted with much success. 'The Duenna's Return,' by Horsley, was painted in 1860. The gist of the story is told by the title, but this is only the *cadre* which the painter has to fill up, and this Mr. Horsley does with much tact. The Duenna is supposed to have left her charge practising her music lesson; but, on returning unexpectedly, she finds her engaged in conversation with her lover, who has climbed up to the window. By R. Ansdell, 'Los dos Amigos,' sets forth the meeting of two friends—Spanish peasants—one of whom is mounted, having his wife riding *en croupe*; while the other has dismounted from his mule to salute the couple. The group enables the artist to show us the picturesque accessories of ordinary Spanish life, in combination with very characteristic presentiments of the national type. A picture by J. C. Horsley tells us of a youth, who, with a bunch of mistletoe concealed behind him, approaches a maiden to snatch a kiss, but his object is dis-

covered, and hence the title of the picture, 'Detected.' There is much of the feeling of Leslie in this work.

'The Gleaner's Return,' by Witherington, has much more of natural colour than usually characterized his earlier works; more indeed of the current feeling of the time than the elder members of our—or indeed of any—school recognise in the maturity of years. At the time this was painted (1860), Mr. Witherington was said to have passed his zenith; but there is no want of vigour here, and quite as much realism as is consistent with good effect. In 'The Twins,' by G. B. O'Neill, a mother is proudly showing her babes to an old gentleman. 'Whittington,' by Sant, is well-known from the engraving—to describe it were superfluous; it must, however, be said that whenever we see either picture or engraving, we are impressed anew with the reality of the action and expression—we hear the bells, and must think when the boy heard them his emotion was nothing less than appears here. 'Village Gossips,' by T. Webster, R.A., is painted with a strong natural appreciation of the characters proposed to be dealt with: a tea party, consisting of old and elderly women with faces from which we should paint witches and harpies. They emulate each other in their rough handling of tender reputations. The heads and features present variety of conformation, but the general expression is coincident in malignity of purpose. There is a Dutch simplicity in the composition of the picture, and more than a Dutch pungency in its argument. We know no one who paints this class of subject with so much point as Mr. Webster. 'The Park' and 'The Common' by Le Jeune are small pendants describing respectively "high" and "low" life in the country. The latter is a brilliant performance, representing a village girl standing, bathing her feet in a brook. The perfect tranquillity of 'The Whiff after Dinner,' F. D. Hardy, presents a remarkable contrast to the spirit of 'The Village Politicians,' by Webster, R.A., wherein this artist again shows his power of evoking from very ordinary casts of feature a language, point, and emphasis, which at once rivet the attention of the observer. The quality of the Breton interiors that were formerly painted by F. Goodall, makes it a matter of regret that he has lain aside this kind of material. The remark is suggested by one of these interiors called 'The Chateau Farm,'—the largest of these subjects we have seen. It is dignified by an elaborate and serious tone of composition, and so successfully as to form a work which might serve as a model for studies of this class. 'The Convalescent,' G. B. O'Neill, is a domestic incident, in which is set forth the solicitude of a family circle for the restoration to health of one of its members. There are also the 'Signal,' J. Phillip, R.A.; 'Spring Flowers,' Le Jeune, A.R.A.; 'The Bird has Flown,' J. Sant, A.R.A.; 'Venetian Fishing Craft,' E. W. Cooke, R.A.; 'The last Drop,' F. D. Hardy; 'The Four Seasons,' Miss Mutrie.

The collection is also enriched and diversified by six pieces of cabinet sculpture—works of J. S. Westmacott—all of which are of high merit, but conspicuously so are 'Satan Vanquished,' and 'The Guardian Angel.' We mention these two works especially, as presenting opposite extremes of expression. The former may have been embodied from Milton; and the latter, as a fine example of what is now called Christian Art, may have been an inspiration from the utterances of our Lord. This series of statuettes has been executed progressively, and specially for Mr. Burnand. We have never seen works of this class so carefully and minutely finished.

Thus we conclude our notice of this collection, which, in a few words, may be characterized as a very rich gathering of fine Art compressed into the smallest possible space; doing honour, not alone to the judgment and taste, but to the liberality of the collector, who has really "patronized" British Art, by obtaining his treasures directly—without the aid of middle-men—from the artists who produced them; an example which other collectors would do well to follow.

THE GRAPHOTYPE.

An article in a recent impression of the *Times* sets forth the merits of the process known as Graphotype, and discusses the certainty of its superseding wood-engraving. From the general tone of the notice, it might be inferred that some great advance had been made in this art; yet it seems to have been written only under the impression that the Graphotype was a late invention. It has been described more than once in these columns, and ample justice has been done to its deserts. It is one of several discoveries that have from time to time been put forward presumably to supplant wood-engraving, but which have all turned out to be failures. In these days every means that presents a surface in relief at all available as uniting with letter-press, reproducing a design, is pressed into the service of quasi-illustrated literature. The embellishment of lower-class periodicals has brought forward a school of designers who have never learnt even the alphabet of Art. Engravings on wood are among the most beautiful of Fine-Art productions, and for the accomplishment of a creditable example of this department the labours of two educated artists are necessary. The countless illustrations, so-called, that are scattered broadcast through the country, offer for their utter baldness, no apology either of happy invention or power of hand. We find continually, in painting, beautiful sentiments marred by ineffectual translation; but in the productions to which we allude, there is no grace that can be abused by unfeeling execution; the ideas are coarse and puerile, and any executive refinement would be a cruel exaggeration of their wretchedness. Thus, the continually increasing demand for cheap illustration has drawn largely on the ingenuity of both artists and chemists, but may not have exhausted it. Wood-engraving has been regarded as a legitimate means of book-illustration, and it is inconceivable that its delicacy and beauty will ever be transcended. In the issues of such Art, there will frequently be a diversity of conclusion between the designer and the engraver; but when they agree, the former can have no more charming translation of his work than the version produced by the latter. In the *Art-Journal* (March, 1866), several proposed substitutes for wood-engraving are passed in review, but after a patient consideration of the merits of each, all were dismissed as inadequate to fulfil the uses of wood-engraving; what was especially meant, was that none could represent the gradation scale of a delicately-finished drawing. One of the proposed substitutes is known as the *Graphotype* process, and of its quality an example was given in the January number of 1866, but the extreme coarseness of the print gives it no place in the race with wood-engraving.

The announcement of any branch of Art presuming to render into black and white, and thus multiply the essays of painters and designers, has been welcomed by us, and during the last thirty years not a few of such schemes have been noticed by us. Of these, the bulk has perished for want of the vital essentials of merit and available utility. Others have maintained an obscure and languid existence, through their applicability to the rendering of coarse drawing and design, the poverty of which is the more palpable in proportion to the clearness of the reproduction. Most of them, it has been our province to describe, both as to mechanical process, and their probable utility; we abstain, therefore, on this occasion from a tedious recapitulation of processes productive of printing surfaces in relief. In the elaborate article which appeared in the *Times*, the Graphotype is spoken of as "identical in principle with the process which it more especially aims at—supplanting that of the wood-engraver. Whether it be drawn on the wood-block, or on a prepared surface, or on the material supplied by the Graphotyping Company, a subject is drawn on a prepared surface, and the problem to be solved before that subject can be made available for the illustration of a book or a periodical, is how to get rid of the parts of the

surface that are blank, at the same time leaving the dark parts standing out in relief." This is the vulgar difficulty which stands as an obstacle to the finish of every presumed substitute for wood-engraving; and wherever the intervention of the hand is necessary to work out the lights of a drawing, there can be neither tint nor gradation. In the Graphotype productions which we have seen there has been a prevalence of extreme lights and extreme darks, with necessarily an entire absence of breadth. The writer in the *Times* asserts that the change which is coming over the world of engravers is certain, thus assuming that the Graphotype will supersede wood-engraving; at the same time it is said that "for the rougher work of maps and diagrams of engines and architectural drawings, the graphotype is not only available but admirably adapted." This seems to us precisely that for which the process is suitable, it puts forth for itself no claim to the distinction conferred on it in the *Times*, wherein it is also asserted that where "force of outline makes up for delicacy nothing could be better." By this and other similar arguments the writer destroys his assumption that the Graphotype will supersede wood-engraving; moreover, the fact is not understood that the process is finite; it does not appear by what means it can progress. Yet weary though we are of recording and describing resources which do not in anywise respond to the high hopes of their inventors, we will, in order, to ask one or two relevant questions, epitomize this method of reproducing drawings. It is not in the *Times* stated to be a novelty, but it seems to be considered as such. The printing-surface is obtained by facing a metal-plate with finely pulverised chalk by means of a powerful hydraulic press. The action of the press imparts to the chalk a surface like that of an enamelled card, and this is rendered still more compact by a coating of size. On the plate thus faced the drawing is made with a kind of ink purposely prepared. In this there is nothing extraordinary; that which raises the process high in the scale of Art-curiosities are the means by which the lights are obtained, or rather the drawing is made into relief tracery. This is simply effected by brushing away those parts of the surface on which the lines and touches of the drawing do not appear; and when the superfluous chalk has been brushed out and the tracery indurated by some chemical application, the plate is ready for its work. It does not appear that the writer in the *Times* is familiar with drawings on wood, before they are cut. Of those, however, who may be accustomed to see such drawings, we ask how a delicate sky tint laid in with Indian ink, and gradated with Chinese white, would be worked out in a Graphotype plate? We have seen nothing in any Graphotype design presuming to approach the delicacy and softness of a carefully-finished wood-engraving. The progress that is required in Graphotype work is in the direction of refinement, if its inventors really hope that it will even range up collaterally with engraving on wood. But the process is very definitely limited, and any divergence will constitute a new art or rather mechanical formula. A wood-engraving should be a product of two artists. It is not uncommon to find these two artists differ *totò celo* as to the subject on which they are engaged. If the draughtsman be indifferently seconded, there will naturally be the complaints we so frequently hear. But it may be that the engraver is the better artist of the two; in such case, he may take such liberties with his work as may save the reputation of his collaborator. For the Graphotype, there are no such chances. Its proprietors describe it as a rough and ready process equal to surface-printing in certain directions, but there is no ground for the assumption that it will ever take the place of wood-engraving.

Graphotype-work is admirably adapted for many classes of productions; and, employed in the proper direction, it ought to be a source of profit. But it is inconceivable that a delicate drawing can be rendered in Graphotype—the more so since its last essays are no better than the first; and to those who are acquainted with the process it is not very intelligible how it can improve in delicacy.

MUNICH INTERNATIONAL
EXHIBITION,
WITH NOTES ON GERMAN ART.

THE Amsterdam Exhibition is entirely Industrial: the Munich Exhibition, on the contrary, is exclusively devoted to the Fine Arts; and each is good, if not first-rate, in its way. At Munich, we have 1,631 pictures; 760 cartoons, water-colours, and sketches; 392 statues; some few paintings on glass; and 596 architectural designs. These works, which, as to number, are overwhelming, have found ample space in the exhibition-building, of glass construction, which Munich maintains in permanence for all great occasions. The nations present include primarily the German states, and then follow the French, the Belgian, the Swiss, the Italian, and the Dutch. England, by some mischance, is all but absent. The general arrangement of the three great galleries, and the thirteen minor cabinets, or *loges*, may be designated as disorderly. Order, indeed, is attempted, but the effort breaks down, and ends in confusion. The catalogue, too, even in its second edition, is slight and curt; sometimes not even the Christian name of an artist is given: thus at page 48, we read "1165, Corot, in Paris, Landschaft;" at page 69, "84, Guffens, in Antwerpen, 2 cartoons: Bischöfe;" and at page 53, "1305, Courbet, in Paris, Steinklopfer;" and "1306, Doré, in Paris, Die Gaukler." Students who have worked in other International Exhibitions have been accustomed to receive from catalogues authentic data, setting forth the honours or decorations won by an artist, and the schools or *ateliers* through which he has passed. This Munich catalogue, in fact, is little more than a list.

And now having made these complaints, we will speak of the merits of the exhibition. In the first place, we gladly concede, that since the Paris Exhibition of 1867, there has not been found in Europe so grand and complete an assemblage of continental schools. Even the French is here strong, though, of course, less full than when at home; Italian masters, too, are pretty fairly represented; but strongest of all, naturally, are the schools of Germany, which, indeed, we have never seen either in Paris or London to such complete advantage; and in greatest force of all are the Munich artists, who, being here on the spot, have every facility for exhibition. On the whole, the selection of pictures has been judicious, though there have been admitted a considerable percentage of works not at all up to exhibition mark. Still we think it was right to err, if at all, on the side of toleration; and an exhibition which professes to be "international," is in some measure bound to admit all representative works, though many may fall beneath the highest standard; one great purpose being the institution of a comparison between schools good, bad, and indifferent. The French, as usual, come off best; if not most numerous, they are the most artistic; yet they here show little that has not been known elsewhere; but this may be said of the works exhibited by other countries, except, perhaps, Bavaria. The Belgians, too, are strong: Gallait, Lays, Stevens, Willems, &c., are present; yet no new results are attained. The Dutch also send fair representatives of their leading men: Alma Tadema asserts himself as heretofore—all his contributions we have elsewhere met with, though we can scarcely see them too often; Israels, a less prolific painter, has one of his most impressive compositions.

From Italy we never expect very much, unless exceptionally or occasionally; she usually appears in International Exhibitions less strong 'in painting than in sculpture, in which last Art there are fairly good contributions from Milan and Rome.

Thus, as we have before indicated, this Munich Exhibition deserves chiefly to be remembered for the very exceptional display made of German Art. At a distance, we are apt to regard the German school of painting as a whole; we are unable to draw distinctions, to discriminate between the divers phases of the school, to distinguish between the varied products of the several states which constitute the Germanic or Teutonic nationality. But here on the spot we are invited to make comparison between competing confederate states, or rival educational academies. Thus, in these galleries a distinctive classification is attempted of the pictures which severally come from Berlin, Düsseldorf, Karlsruhe, Stuttgart, Dresden, Munich, Vienna, &c. And it is curious to observe the distinctive phases which German Art assumes in these several towns. Some are given more devoutly to spiritualism, others to naturalism, others again to classicism. Some abide by the old traditions, and are consequently behind the times; and, indeed, it is the nature of German Art to be slow and retrospective. Others show the prevailing and paramount influence of the French school. Taken collectively, German Art is one of the great powers in Europe—powerful chiefly perhaps in prolific production—powerful, too, by perseverance and plodding persistency; whereas, on the contrary, the French have more of the instantaneous flash of genius and the ready facility of extemporaneous utterance.

We will commence with the German schools, because the strongest and the most instructive section of the Exhibition. A year ago, in a notice of the Berlin Annual Academy, we gave a sketch of the general aspect of German Art. We shall now be able to add further details, and bring the narrative down to the present moment. The Munich International Exhibition begins with the Berlin and Düsseldorf schools, of which there is ample representation. The classification, however, is careless and inaccurate; the pictures are ill-hung; and the catalogue is compiled without knowledge of the true nationalities of the painters. Thus the well-known and poetic Gude is placed among Germans, and is assigned specially to Karlsruhe. But no mismanagement can materially abate from the intrinsic excellence of the pictures here assembled. The works have been selected from the best accredited painters, and give proof of the fair ability and of the thorough training of German artists generally. We think, indeed, more of the schooling than of the genius. Genius, as we have said, is in Germany heavy and dense; it feeds not on the nectar of the gods, but is sustained by beer and tobacco. Still, once more do we recognise the high excellence of historic works by Schrader, Camphausen, Sichel, and Pietrowsky. The landscapes and *genre* pictures, which are still more distinguished, we may notice hereafter. But to begin with historic Art, we have to remark in the first place upon the decline generally of the prescriptive schools of high Art, whereof, it would appear that the Germans have had more than enough. Religious Art, somewhat falsely so called, seems, in fact, to be dying out in weakness, not to say dotage and imbecility; and the more vigorous and healthful forms of sacred

Art, allied to action, duty, and Christian warfare, are not so much as thought of. We look in vain in Germany for the religious Art of Protestantism, save in the noble works of Lessing, such as 'Huss before the Council of Constance,' which we have recently again seen with undiminished admiration and delight, in the Frankfort Museum. Thus there is little or nothing new or good to report of the German school of Christian Art as revived by Overbeck, who of course is no longer expected to descend into the arena of public exhibitions, though his name will be for ever handed down with honour in such solemn works as 'The Triumph of Christianity in the Arts,' before which we seated ourselves the other day in the Städel Institute for a full half hour. In the Munich Exhibition the best representative of the modern spiritual school is the pure and lovely 'Holy Family' by Ittenbach, which we noticed a year ago in Berlin. There as here it was wholly exceptional and anomalous among the overwhelming mass of *genre* and naturalistic works which now constitute in Germany the staple Art-production. Other works by Hess, the younger, and Schrandolph, the painter of the frescoes in Spire Cathedral, may be dismissed as the last unworthy relics of the spiritual school in Germany. Yet some allowance must be made for the reluctance of religious painters to enter into the conflict of secular exhibitions. Ary Scheffer declined, in the latter years of his life, to mingle with the multitude; and certainly it is somewhat revolting to see Holy Families side by side with tavern scenes—Christ, we may remember, cast the money-changers out of the temple—Overbeck and others naturally hold themselves aloof from these international gatherings. The only religious Art which, like the Pharisees' devotion, loves to be seen at the corners of the streets, is a certain stage, theatric religion, such as 'Christ appearing to Mary Magdalen,' by Plockhorst, of Weimar.

That there should also be a paucity of large, noble, historic Art arises, we believe, from the simple fact that this sort of thing does not pay any better in Germany than in England. When we look at such compositions as Professor Schrader's 'Philipine Welser and King Ferdinand I. in the Castle of Schönbrunn,' Professor Camphausen's 'Frederick the Great at the Funeral Bier,' Sichel's 'Mary Stuart,' and Professor Pietrowsky's 'Marie Antoinette,' we cannot but feel the young talent of Germany finds its reward in a less arduous career than that of noble historic Art. Indeed products of high Art are more the exception in the International Exhibition of Munich than they were in the Great Exhibition of Paris. Still we must remember that much of the historic Art which does exist has, in common with most of the sacred Art of the day, been held back from the exhibition; it exists, but does not appear. Thus, for example, little or no account is taken in these galleries of the vast and remarkable assemblage of frescoes executed within the last few years in the National Museum of Bavaria, in illustration of the nation's history. These works, if not of the very highest order, show that there exist in Germany numerous artists who can at a moment's notice paint history fairly well. On a former visit to Munich, when we devoted two days to these frescoes, we noted for singular ability, compositions by Wagner and by Ferdinand Piloty, the younger brother of Carl Piloty, who now reigns as the paramount power in the Munich school. If the student would know

the capacity of the school in the direction of historic Art, he must go, not to the International Exhibition, but to this National Bavarian Museum, which, in addition to the mural paintings, contains a large and rare collection of national antiquities, only second to the Hotel de Cluny in Paris, and the Museum at South Kensington. Altogether it is evident that the Germans are able and willing to paint history, even on a gigantic scale, provided only patrons are ready to purchase and pay. German artists have the receipt for this kind of painting: history they can turn out of hand by the acre or the mile, according to academic rule taught by professors.

The Munich school, it is well known, has passed through successive phases. The first may be said to have commenced with Cornelius, whose master-work, 'The Last Judgment,' though in fresco, remains in the Ludwig Church, perfect as when first painted. But the school of the great Cornelius already belongs to the past, and its presence is in no way felt within the exhibition. Next followed a man no less famous, Kaulbach, the present Director of the Munich Academy: in Paris this great painter obtained "a grand prize," by virtue of the cartoon of 'Luther and the Era of the Reformation'; here in Munich his genius is attested by another cartoon, equally tremendous in scale, 'The Battle of Salamis.' This exuberant and crowded composition is somewhat confused and extravagant: the genius of the painter has broken into riot; imagination and invention are without curb; still perhaps there is no other painter now living in Europe equal to this achievement. There are other designs by Director Kaulbach in illustration of 'Romeo and Juliet,' 'Lohengrin,' 'Nibelungen,' and 'Taunhäuser,' which show the artist in his more romantic moods. Few painters have been so prolific as Kaulbach. Munich and Berlin alike attest to his versatility and untiring energy. Now that his great water-glass paintings in the Berlin Museum are finished, he once more takes up his residence in Munich, and works in the atelier which he holds as Director in the Academy. Happy are the travellers who gain entrance to this well-stored studio, and hear from the artist's own lips the thoughts he has thrown upon canvas. Kaulbach is, like most men who have moved the world and made their mark upon the times in which they live, an enthusiast. And the enthusiasm of his nature enters into his Art. This masterly cartoon in the exhibition, 'The Battle of Salamis,' and similar works which may have been seen in the artist's atelier within the past year, tell of an ardent and prolific imagination, of facility of creation and eloquence in utterance almost without parallel within the range of modern Art. Yet Kaulbach, like Cornelius, has scarcely left that impress upon the age which might have been anticipated. We look around the exhibition in vain for his school and his scholars. How different is it with Carl Piloty, whose presence is everywhere felt! We have said that in the Munich revival first came Cornelius, who now survives but in his works; that, secondly, followed Kaulbach, who still lives to enjoy the reward of his labours; and, lastly, we are brought down to Carl Piloty, the great historic realist, who, yet in the vigour of life, may be said to be the ruling power in Munich. Years ago we first made acquaintance in the New Pinacothec, with 'The Death of Wallenstein,' which won for the artist his reputation. And now in the International Exhibition visitors are presented with his last achievement, a noble,

realistic, yet sensational composition, taken from the history of Mary Stuart. In England we know the painter well, and in a biographical paper, published in the *Art-Journal* four years ago, we engraved 'The Death of Wallenstein,' now, as we have said, in the New Pinacothec, also 'The Nero,' seen in the Great Exhibition of 1862, together with a *genre* picture, 'The Nurse,' the sketch for which we noticed this very morning in the artist's studio. Piloty, like Kaulbach, has had a life of hard earnest work, and what he has striven for he has attained. In our review of the Paris Great Exhibition we noted the number of his scholars; and now, in Munich, it would appear as if all the rising talent of the school borrowed from him inspiration. The Munich Academy is now second to none in Germany, and the utmost ambition of its students, which in number are at least equal to those of Düsseldorf, is to enter the atelier of Piloty. The International Exhibition proves how many are the young and rising artists who have turned this privilege to good account. In the present year the students painting under his supervision exceed twenty; thus it is easy to understand how this system of tuition prolonged over a number of years produces results far and wide. It is not only at Munich, or within this International Exhibition, that the genius of Piloty asserts itself. The scholars of the master are now to be found as painters and professors throughout Germany, and the pictures by one of his pupils, Mr. Follingsby, were seen at Leeds, and have become known in London exhibitions. Those who have made the acquaintance of the master himself can easily understand the secret of his power; his genius is infectious: he not only imparts his own strength, but calls forth the latent power of others; and thus artists who have come to him in weakness have been made strong. Piloty, however, we do not extol as perfect; he is human, and therefore must err; his mannerism is marked, and cannot be mistaken in the works of any of his scholars. The master's style is strongly attested by the 'Mary Stuart,' now before us in the International Exhibition. History, as here painted, is a drama, not to say a melodrama; the artist usually seizes the strongest situation in his story, and the climax is enhanced by striking accessories, realistic details, decisive light and colour, to the highest pitch of sensational intensity. Piloty is not only studious of composition—not only careful in the balance of lines, and in the distribution and broad definition of the masses; but he also thinks out his subjects clearly and forcibly in light, shade, and colour. Thus there is never any doubt as to what he means, his pictures declare themselves perspicuously and powerfully. In the biographical notice before referred to, we termed Piloty "the realist," and he justifies the title by the strong individuality of his figures, by the actuality and verisimilitude of his treatment, and also specially by his realisation of textures and surfaces. He is now engaged on a work which, for scale and historic dignity, will surpass any prior achievement, 'The Triumph of Germanicus in Rome.' The figures are life-size. It is for the Bathhouse, in Munich, a city which is determined not to lose the man of whom it is justly proud. Piloty has been tempted by magnificent promises to leave for Berlin; but the school he has created, and the city he has adorned, cannot, and will not, let him go.*

* To be continued.

THE SOUTH KENSINGTON MUSEUM.

CHAPTER VIII.

REPORT.

AN appendix to the report of the Science and Art Department (of which we gave a brief summary in our last number), consisting of 113 pages, is devoted to the South Kensington Museum. We regret that our limits will not allow of a full and exhaustive examination of this interesting document. The price at which the entire report is published, namely, 3s. 3d., cannot be considered as either prohibitory, or disproportionate to the value of the volume. At this rate, the cost of the South Kensington appendix alone would amount to about 9½d., and the separate publication of this portion of the report, at 9d. or 10d., could hardly fail to meet a sale at the Museum itself, and to spread the knowledge which it is desired to communicate throughout the country.

Indeed, so far from needing to be relegated to a mere appendix, the institution known by the general name of the Museum, contains within itself three distinct branches, each of which, it is far from improbable, may hereafter form the nucleus of a distinct and independent establishment. The branches to which we refer are those of the Educational Museum, the Art-Museum, and the Art-Library.

Of these three concurrent, but distinct, attempts to provide for the liberal education of the British public, the first, it is satisfactory to observe, appears to have taken the firmest hold of the attention of the working classes. The details of the EDUCATIONAL MUSEUM are not so distinctly appropriate to our pages as to allow us to enter at any great length into their discussion, especially considering the pressure on our space from contemporary exhibitions. They include the somewhat miscellaneous group of natural history specimens, books and educational apparatus, prints and photographs, *Kindergarten*, and apparatus for teaching the blind; forming a tolerably complete collection for the purpose of primary education, and which already gives indications of an ultimate expansion into a model collection for the comprehensive purpose of primary, secondary, and superior education.

ANIMAL PRODUCTS, and their application to industrial purposes, form the contents of another gallery, or branch museum. A collection of silk producing moths, with cocoons, raw silk, and specimens of manufacture from each kind of silk, have been added during the past year, as well as samples of raw silk from the colony of the Cape of Good Hope, and raw wool from sheep bred in the same place.

THE FOOD MUSEUM contains specimens of animals and vegetables used as human food, and of the simplest preparations of the same, as well as of their manipulated products and chemical extracts. Thus we see, in the ear or in the grain, cereals of all kinds, *fungi* and *molluscs* used as food, isinglass, macaroni, preserved fruits, narcotic substances, sugar and substances allied to sugar, beer, wines, and alcoholic extracts, and chemical analyses of each. A good-humoured laugh is often raised at the solemn printed assertion, to be read in one of the cases, that an egg "consists of two parts," namely, the yolk and the white. People who are not scientific may be heard to inquire if the South Kensington hens lay eggs without shells?

THE ECONOMIC FISH MUSEUM, in which the life of the salmon may be traced from the egg upwards, and in which all unlawful engines framed against this king of river fish are exhibited to public hatred, is a branch of the food museum.

THE MUSEUM OF CONSTRUCTION contains a collection of materials employed in building; such as bricks and tiles, glazed and enamelled earthenware, terra-cotta, Italian marbles, plaster of Paris models of chimney-pieces, fire-proof flooring, wood-veneers, and workmen's tools.

THE MUSEUM OF MODERN WAR MATERIALS

was opened in the spring of last year. It contains a most interesting collection of munitions of war, furnished by the War Department, and similar to that which was sent over to the Paris Universal Exhibition of 1867.

The nucleus of a collection of MACHINERY AND MODELS has been formed, and a driving-shaft erected for the purpose of putting such machines in motion. A small room has been set apart for this purpose in the Exhibition Galleries, Exhibition Road.

The NAVAL MUSEUM contains 401 whole models of vessels, 237 half-block models, 227 large models of sections, bows, sterns, &c.; besides more than 4,000 other models of fittings and portions of equipment.

Thus far we have spoken of those galleries and collections which are rather devoted to educational aid than to Art, whether high or industrial. The objects forming the contents of the ART MUSEUM proper, which amounted to the number of 11,593, at the close of 1867, do not admit of division into distinct categories with equal precision. They are, in fact, apparently undergoing a constant re-arrangement. The most valuable division, for the purposes of practical study, is that between the loan and the permanent collections. The objects contained in the former, which are often of priceless value, are generally lent by their owners for the term of six months. It is therefore desirable to neglect no occasion of either examining or describing them on their first exposition, as the opportunity may never again occur. The south-western court of the Museum is the space principally devoted to the Loan Collection.

The bulk of objects constituting the Art collection is divided, in the reports of the museum, into twenty-three distinct heads, which may be summarised as follows:—(1.) Sculpture, including marble and stone, terracotta, plaster and wax, ivory and bone, and woodwork. (2.) Drawing and painting, to which may be added, mosaic-work, in stone and in glass. (3.) Metal-work, including jewelry, goldsmiths' and silversmiths' work (of which we have given some description), iron, steel, and bronze, arms and armour, coins and medals. (4.) Pottery, stoneware, and porcelain, of which we have also treated. (5.) Glass, in vessels and in windows. (6.) Textile fabrics, and lace. (7.) Leather-work and book-binding; and (8.) Enamels on metals, which seem to combine the arts of the metal worker, the draughtsman, and the worker in porcelain and in glass. The perfect arrangement of these numerous objects, in a manner that shall at once illustrate their nationality, their date, and their purpose, and shall moreover distinguish them as to material and mode of workmanship, is one of those admirable reforms which may be expected to be completed by the date of the Greek Kalends. It is a work all but impossible in a rapidly growing museum.

We have left no room to speak of the admirable, and swiftly augmenting, Library. In our various papers on the South Kensington Museum we have been in the habit of referring to the literature of each subject as well as to its photographic delineation. When the ambition of the Librarian is fully attained, that enviable officer will be in command of a catalogued and indexed collection of all works treating on Art, all works illustrative of the history of Art, and (if the bequest of the Rev. Chauncy Hare Townsend be regarded as a guide) all works containing engravings. Such is the hope, and such the promise, of the South Kensington Art-Library.

EXAMINATIONS IN SCIENCE.

The ninth general examination of the local schools connected with the Science and Art Department was brought to a close on Saturday, the 29th May. The increase in the number of examinations held, as compared with that in the former year, is highly satisfactory, the numbers being respectively 437 and 261, and the number of pupils having increased from 15,000 to 25,000; the list of papers worked shows a similar increase, having risen from

13,112 to 23,997. The numbers of candidates in the various subjects were as follows:—In geometrical drawing there were 2,547, last year 1,337; in machine-drawing 2,997, last year 1,671; in building, construction, and naval architecture 1,993, last year 1,206; in elementary mathematics 2,302, last year 1,390; in higher mathematics 85, last year 33; in theoretical mechanics 631, last year 353; in applied mechanics 284, last year 167; in acoustics, light, and heat, 1,350, last year 769; in magnetism and electricity 2,480, last year 1,038; in inorganic chemistry 2,166, last year 964; in organic chemistry 210, last year 123; in geology 609, last year 309; in mineralogy 67, last year 38; in animal physiology 2,227, last year 1,182; in zoology 303, last year 298; in vegetable anatomy and physiology 144, last year 112; in systematic and economic botany 90, last year 73; in mining 48, last year 41; in metallurgy 120, last year 81; in navigation 303, last year 219; in nautical astronomy 107, last year 86; in steam 148, last year 106; and in physical geography 2,786, last year 1,616. This is the first examination at which the scholarships of £100 per annum, founded by Mr. Whitworth, have been competed for. There were about 120 candidates for the sixty exhibitions offered.

ART-SCHOOLS COMPETITION FOR PRIZES.

With reference to the distribution of the prizes among the pupils of the various schools connected with the Department of Science and Art, of which we gave a brief notice in our August number, we are able to add that the following gentlemen acted as examiners of the works sent up from the schools throughout the United Kingdom:—Sir Francis Grant, P.R.A., Sir M. Digby Wyatt, Messrs J. C. Horsley, R.A., F. Pickersgill, R.A., R. Westmacott, R.A., and E. J. Poynter, A.R.A., assisted by Mr. Redgrave, R.A., and Mr. Bowler. Upwards of 64,000 works were examined in this competition.

PREMIUMS TO MASTERS OF ART-SCHOOLS.

We have pleasure in publishing the names of the masters of Schools of Art to whom the Lords of the Committee of Council on Education have awarded, in pursuance of a minute dated January, 1868, prizes for the most satisfactory results of their tuition, as evinced by the result of the examination of their scholars by the examiners appointed by the department. One sum of £50, three of £40, five of £30, ten of £20, and twenty of £10 each have been awarded. The distribution is as follows. W. H. Soumes, Sheffield, £50; C. D. Hodder, Edinburgh, £40; Louisa Gann, Bloomsbury, £40; J. S. Rawle, Nottingham, £40; Henry Woolner, Coalbrookdale, £30; Edward R. Taylor, Lincoln, £30; D. W. Raimbach, Birmingham, £30; Walter Smith, Bradford, £30; George Stewart, West London, £30; John Parker, St. Thomas's, Charterhouse, £20; John Anderson, Coventry, £20; Edwin Lyne, Dublin, £20; Walter Smith, Leeds, £20; Joseph Kennedy, Kidderminster, £20; Robert Greenlees, Glasgow, £20; W. J. Muckley, Manchester, £20; John Sparkes, Lambeth, £20; Susan A. Ashworth, Edinburgh, £20; W. H. Stopford, Halifax, £20; W. C. Way, Newcastle-on-Tyne, £10; Walter Smith, Wakefield, £10; John N. Smith, Bristol, £10; Herbert Lees, Carlisle, £10; Robert Cochrane, Norwich, £10; W. L. Casey, St. Martin's, £10; John Bentley, Birkenhead, £10; James Carter, Hanley, £10; J. P. Bacon, Stoke, £10; William Stewart, Paisley, £10; J. P. Bacon, Newcastle-under-Lyne, £10; John Menzies, Aberdeen, £10; R. C. Puckett, Chippenham, £10; W. J. Baker, Southampton, £10; John Kemp, Gloucester, £10; Daniel Wood, Cambridge, £10; W. T. Griffiths, Ipswich, £10; S. F. Mills, Spitalfields, £10; J. C. Thompson, Warrington, £10; J. S. Gospel, Frome, £10.

ETRUSCAN CISTA.

London, on going out of town, seems to have made a sort of banker of the South Kensington Museum, so many are the objects of *virtu* that have made their appearance of late in the Loan Collection. Among these we call attention to a rare and very fairly preserved Cista, or mortuary vase, which has been lent by Sir William Tite. It was found at a tomb in Preneste. It is of a cylindric form, with a plain lid, and the sides are decorated with figures, designed in a bold antique style, the outlines of which are filled in with a white material, contrasting sharply with the crumbling green of the bronze. Projections are cast round the cylinder, from alternate pairs of which hangs, in festoons, a bronze chain. The vessel stands on four not very well executed claws, and has statuettes by way of handles. It is conveniently mounted on a revolving wooden stand, a facility for inspection which, however, is useless in the present position of the Cista in a large glass case. The specimen possesses unusual interest and value.

IMITATION OF WEDGWOOD WARE AT SEVRES.

Let the *connoisseurs*, or the more happy possessors, of old Wedgwood, if they would enjoy a quiet chuckle of satisfaction, take a hint which has been silently, but pointedly, dropped by Mr. Barker. Let those who are striving, not to "gar the auld claes look as weel's the need," but to make the modern Wedgwood approximate somewhat more closely to the excellence of the old—take a peep at the specimens to which we refer. They are a vase and two circular stands made by the Sevres manufactory in imitation of Wedgwood, which have been lent to the Kensington Museum by Mr. Barker.

The first glimpse of these articles of *faïence* is striking. The forms are unquestionably classic. The white figures are bold and effective, and, without possessing the delicacy of the modelling of Flaxman, may be regarded as eminently suitable for a large decorative vase. But in the *fond* the Imperial Manufactory has signally broken down; not only has it failed to reproduce the delicate turquoise tint of the jasper-ware, but it has been unable to give even unity of colour, or evenness of texture. The blue ground is clouded and irregular, and great blotches or bubbles, like those of blistered paint, break out on the vase. The exhibition is one calculated to be of eminent service to our manufacturers. They may see a style of modelling and a freedom of design that are worthy of imitation, combined with an imperfection in the processes of tempering, of colouring, and of firing, that is brought into more prominent notice by the partial beauty of the objects.

IRISH INTERNATIONAL TROPHY

The Irish International Trophy, which has been annually shot for by the Volunteer Rifle Corps of England, Scotland, and Ireland, is now to be seen in the lower court of the South Kensington Exhibition. The names of the winners each year, and the number of points made by each, are engraved in three parallel columns, one for each country, on a silver plate on the base.

The trophy is in the form of a lofty *tasca*, with a lid serving as the base of a small group of silver statuettes, representing, we conclude, ancient kings or chieftains of the three kingdoms—one of whom holds the bridle of a well-modelled horse. The Celtic kern, or Ossianic chief, whichever he may be, is very effective. The entire group is spirited, but, we confess, strikes us as rather clumsy. Hibernia and Britannia sit on either side of the stem. Why are they placed back to back, as if in evident hostility? and why is the ternary division departed from, and Scotia excluded from this portion of the work? The trophy stands on a *quatrefoil* base of black marble, gracefully adorned with a silver moulding, medallions, and trophies surrounding the heads of wolves. The work was executed by Messrs. Hancock, from a design by Morell.

BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. LXXXVII.—DAVID OCTAVUS HILL, R.S.A.



HIS artist, who has long held high reputation among the Scottish landscape-painters, was born in 1802, at Perth, where his father was engaged in business as a bookseller. The latter, desiring to encourage the taste which his son had, in youth, evinced for Art, sent him to Edinburgh, where he became a pupil of the late Andrew Wilson. In 1823 he exhibited in this city some landscapes that gave good promise of the success which has attended Mr. Hill's future career. But

before proceeding to notice his works, some prefatory remarks are necessary in relation to his connection with the Royal Scottish Academy, of which he has held the post of secretary for nearly forty years; and also to show what his exertions have been to give to Scottish Art both a "local habitation and a name;" the office he filled compelling him to be in the front of not a few of the stout battles the artists of Scotland were obliged to fight ere they attained their present honourable position as a school.

The Scottish Academy had, at the period just referred to, thrown off, at all hazards, the trammels of fortuitous patronage, and it remained to the institution to create for itself a new channel, so to speak, for the disposal of its works. It was then that Mr. Hill suggested the idea of "The Association for the Promotion of the Fine Arts in Scotland." After years of searching for a gentleman qualified to be the public exponent of the scheme, and sufficiently independent to give his time to the requisite duties of the association, Mr. Hill succeeded in obtaining

the invaluable aid of his friend, Mr. Henry Glassford Bell, Advocate, and now Head Sheriff of Lanarkshire, who, in conjunction with himself, and Mr. Steell, R.S.A., a distinguished sculptor, devised a constitution for the new society, which was first publicly promulgated and most ably advocated by Mr. Bell; this, as Mr. Hill ventured to predicate, proved the parent of many similar institutions throughout the United Kingdom, under the title of Art-Unions.

In another way Mr. Hill's labours in the cause of Art must not be overlooked. It was he who, remembering the career of Mr. Alderman Boydell, induced his brother, Mr. A. Hill, the eminent printseller of Edinburgh, to undertake that career of publishing which has brought so large a number of fine and costly engravings before the public.

Some few years ago it was the duty of Mr. Hill, in his office of Secretary of the Scottish Academy, to enter upon a controversial correspondence with certain institutions through which the Government had hitherto dispensed its patronage of the Arts of Scotland. This led to the appointment of a Commission, which resulted in a report so favourable to the claims of the Academy, that the final issue was the erection in Edinburgh of a public building for a Scottish National Gallery and Royal Academy at a cost of £50,000, and on a site valued at £30,000.

To photography Mr. Hill, soon after its discovery, about the year 1843, gave much attention, and we shall not be wrong in assigning him the credit of giving to the process its first artistic impetus; and, in conjunction with his friend, Mr. R. Adamson, of having produced many specimens of the Talbotype as yet unsurpassed for high artistic qualities. In 1840 he was appointed by the Government one of the Commissioners of the Board of Manufactures in Scotland—a body of noblemen and gentlemen which has under its direction the Government Schools of Art and the National Gallery of Scotland.

And now, having briefly recorded the various, long-protracted, and successful labours in the cause of Art performed by this artist



Drawn and Engraved by]

WINDSON CASTLE: SUMMER EVENING.

[Stephen Miller.

outside his studio, if we may so express it, we will glance at some of the works which have been produced within it.

Though essentially a painter of Scottish landscape, it was only after a struggle with other leanings he became so, having at an early part of his career painted several elaborate works illustrative of the manners of the Scottish peasantry. Among these may be mentioned 'A Scottish Wedding,' and a scene from Ramsay's pastoral, 'The Gentle Shepherd,' in both of which the artist endeavoured to emulate those national idiosyncrasies so conspicuous

in the drawings and etchings of David Allon, the clever founder of that branch of Scottish historic art of which Wilkie was the chief exponent. Neither are his landscape-pictures limited to the scenery of his own country: both England and Ireland have occasionally furnished him with subjects. He is not to be classed with the school of the naturalists, applying the term to those artists who are satisfied to represent Nature as they see her, but with that of the poetists, treating his subjects in a manner that gives additional charms to whatever they may in themselves possess:

this is not "painting the lily," but only displaying it in the most attractive form. He delights in sunset effects; and many of his pictures of this kind are very beautiful, showing the feeling of a true poet. Such, for example, is one of his comparatively early works, 'The Ruins of Dean Castle,' exhibited at the Scottish Academy in 1841. These ancient remains of a feudal stronghold stand between Kilmarnock and Stewarton, in Ayrshire. Mr. Hill's picture depicts them under a rich and real sunset; the solemn twilight in the deep glen is true to Nature, and accords finely with, while it balances and contrasts with, the fragment of glowing sky which lingers in the horizon. 'King John's Castle of Arddinnan, Ireland,' exhibited at the same time, is represented with a feeling in perfect harmony with this fine old relic of departed grandeur. A large picture of 'Kenmare Suspension Bridge,' under a mid-day sunny effect, with boats and figures, painted for the late Marquis of Lansdowne, drew forth the high approval of that accomplished nobleman.

To his skill the world-wide lovers of the genius of the poet Burns are indebted for suggesting, and to the Messrs. Blackie, publishers, Glasgow, for carrying into effect, the work entitled, "The Land of Burns." This work consists chiefly of sixty landscapes, immortalised by the life and genius of the great national poet of Scotland, and was undertaken by the painter with an enthusiasm, and carried on with a persistent industry, worthy

of so interesting a theme. The commission thus given to the then young artist was quite unprecedented in Scotland; and we may express a regret that a known willingness on the part of publisher and painter to present, at a considerable sacrifice, the whole collection to form the basis of a "Burns Gallery" near the poet's birth-place and monument, on the banks of the Doon, was abandoned, from a dread of the funds not being found to erect for them a suitable receptacle. One half of the collection was destroyed some time since by fire; the other half was distributed by public auction at Edinburgh.

Passing over a number of large and careful works, painted for his friend Mr. Miller, C.E., now member for Edinburgh, in anticipation of the time when railway viaducts would be considered ornamental to the valleys they spanned, we would now particularly mention a picture in that gentleman's collection, which may be considered by far the most elaborate and successful landscape of the artist; we allude to that wonderfully beautiful scene—the admiration of strangers visiting the romantic Scottish capital, viz., 'Old and New Edinburgh, as seen from the Mons Meg Battery on the Castle Rock.' This work is so well known through the medium of a large, highly-finished, and widely-circulated line-engraving by W. Richardson, as to render description unnecessary.

An artist, and especially a landscape-painter, who for more than forty years has contributed almost without an exception to



Drawn and Engraved by

A DREAM OF CARRICK SHORE.

[Stephen Miller.]

the annual exhibitions of a great national institution must have produced, as Mr. Hill has, so large a number of works that merely to indicate them within the limited space accorded to this notice would be out of the question, even had we the data to which reference could be made; and these are not within our reach. It is only here and there we have memoranda that enable us to point out a few pictures which may stand as examples of his life's labours. A little gem, entitled 'A Lonely Shore—Summer Afternoon,' exhibited in 1850, shows how much a skilful artist may make of a trifle: a simple bay with a solitary tower is all that the canvas comprises; but by the aid of atmospheric effect, the painter has made out of such unpromising material a picture of unqualified beauty. A far more pretentious work, 'The Valley of the Nith,' was exhibited at the same time: it is a noble landscape, showing Burns's farm-house at Ellisland, the walk near it where he wrote his "Tam o' Shanter," and the mansion of Dalswinton, with the little loch beside it, whereon, in 1788, the first steam-vessel was tried, having on board Miller, the proprietor of the house; Taylor, the engineer; Burns, Henry Brougham, and Naemyth, the artist. The distance embraces the Cumberland mountains, the Solway, Locher Moss, Dumfries, &c.; the whole combining to form a magnificent picture, rich in historical and poetic interest, of a scene scarcely to be rivalled even in the north.

'Fotheringhay Castle, Northamptonshire,' famous in the history of the unhappy Mary, Queen of Scots, is one of the subjects of English scenery depicted by Mr. Hill: the picture, exhibited in 1852, presents the site of the notable ruin—the castle itself being almost totally destroyed by James I. when he came to the throne—in a manner at once picturesque and attractive. 'Sunset on a Highland Shore, with the Departure of an Emigrant Ship,' another of several pictures exhibited in the same year, shows conspicuously the artist's favourite method of treating such subjects.

The 'RUINS OF DUNFERMLINE PALACE' (1854) is the property of Sir A. R. Gibson Maitland, M.P. for Mid Lothian: it is engraved on the preceding page. Mr. Hill has composed a fine picture out of 'Dunfermline in the Woods,' as it is called: a palace associated with many interesting events in the history of the royal houses of Bruce and Stuart. Appropriating the remarks made in this Journal when the painting hung on the walls of the Scottish Academy, it may be said "to carry impress with it. On the right, a range of crumbling architecture, broken by oriel windows—the most conspicuous of which gave light to the chamber where Charles I. was born—recedes truthfully and effectively; and the masses of fallen ornament, cornice, capital, and shaft, all in beautiful tone, mingling with decayed tree-boles and branches, and overrun with creeping plants, are

rendered with deep poetic feeling. The eye is seduced from the crisply-handled old tree in the foreground, up the ascent in mid-distance, to a figure that, from the truth with which it is placed in aerial perspective, seems to measure to us every yard of the intervening space. The sky is very fine." Another excellent and larger work was exhibited at the same time, 'The Shrine of St. Cuthbert, Durham Cathedral.' The view is taken from the Prebends' Bridge, and the scene is rendered with fine feeling for the architectural glories of the venerable and magnificent pile. Like so many other pictures by Mr. Hill, it is painted with a sunset effect, which prevails in sky and water, and on the crowns of the trees that, in graceful unmannered forms, clothe the bank sloping from the walls of the cathedral to the river which winds round its base. The light is deliciously graduated, from the sunset glow in the sky to the half-dark shadow of the bridge and adjacent objects.

'Dunsinane' is another of his sunset pictures: it was exhibited in 1855. The castle, immortalised in Shakspeare's *Macbeth*, here depicted, stood upon the oval and conical summit of Dunsinnan, or Dunsinane, hill, in Perthshire, and on the borders of Forfarshire. To the scenery around—chiefly a level strath bounded by the lower range of the Grampian mountains

—Mr. Hill has done full justice. The historic interest of the ruin, which has nearly disappeared, adds much to the value of his work. Another Perthshire landscape accompanied this picture in the Scottish exhibition, 'View from the Bridge of the North Inch, and part of the Fair City of Perth.' From whatever point this most picturesque place is seen it presents features which must always attract the lover of Nature. Surrounded by a rich amphitheatre of hills undulating along the horizon, their summits covered with woods, their flanks dotted with pleasant country-seats, Perth offers almost unrivalled charms to the spectator. It loses nothing on Mr. Hill's canvas, which shows light, aerial perspective, and other excellent qualities of Art.

Of several pictures exhibited in 1864 is one we must not overlook: 'Stirling and the Carse of Monteith, from Wallace's Pass,' is a fine landscape, presenting topographical features requiring both skill and technical knowledge to grapple with. The scene is of vast extent, and shows a combination of bold and soft natural passages. The picture is certainly one of Mr. Hill's most successful works.

'A DREAM OF CARRICK SHORE' is a somewhat idealised memory of the fairy caves and castle of Culzean, the romantic residence of the Marquis of Ailsa, with Bruce's Castle of Turn-



Drawn and Engraved by

RUINS OF DUNFERMLINE PALACE.

[Stephen Miller.]

berry and Ailsa Craig in the distance. Mr. Hill's ideal has converted the whole scene into one of quiet picturesque grandeur; the massive walls and towers of the castle contrasting poetically with the peaceful signs of "modern" occupation. The picture is in the possession of Mr. John Miller, M.P., who, as already intimated, is the owner of several of Mr. Hill's best works.

'WINDSOR CASTLE—SUMMER EVENING,' of which an engraving appears on page 317, is, perhaps, one of his widest-known productions, from a large print published some years since. The view is taken from the Eton side of the Thames, and evidently from the point usually selected by artists, as presenting the most attractive combination of the regal edifice, water, and stately trees. The picture is of large dimensions, and ranks with the most important examples of this painter.

A number of years ago Mr. Hill commenced, and in 1866 completed, a composition of great size and elaboration, and entirely foreign to his usual subjects: it commemorates the disruption of the Scottish Church in 1843. The incident represented is the 'Signing the Deed of Demission and Act of Separation,' by which nearly five hundred clergymen voluntarily resigned, on a point of principle, their livings, mansees, gardens, and, dearer

than all, their position as ministers of the Established Church of Scotland. The canvas includes no fewer than four hundred and seventy portraits. As the work neared completion, it attracted the attention of a number of the leading laymen of the Free Church, who, on consulting Sir George Harvey, President of the Royal Scottish Academy, for his estimate of its value, he gave it as his opinion that it should not be under 3,000 guineas. These generous-hearted men, nothing daunted by this large sum, resolved to attempt to raise the amount in thirty 100 guinea subscriptions; but finding a difficulty in procuring more than £1,500, the artist intimated that, on receiving that sum for his picture, and retaining the copyright, he would relieve the committee of all further pecuniary responsibility. The transaction was completed on these terms, the painter receiving for his work £1,500—£1,200 of which was raised in £100 subscriptions, an honour which he warmly appreciated. He also retained his copyright in the picture: the latter has been presented, by the subscribers to the Free Church of Scotland, and is deposited in the Hall of the Free Presbytery of Edinburgh. It has been successfully reproduced in various sizes by the new permanent process called the "autotype."

JAMES DAFFORNE.

MODERN IRON-WORK.

At the last Paris International Exhibition a pair of iron gates, by Messrs. Barnard, Bishop, and Barnards, of Norwich, attracted the notice of most visitors, by their colossal size, the elaborate and beautiful character of the design, and by the skill with which the

workmen's hammer had wrought it out. An examination of those gates naturally led to the inference that if the manufacturers were afforded another opportunity of producing a work of the same kind, it would reflect equal, if not more, credit upon them. In the summer of last year this great firm of iron-workers received a commission from the Government of Buenos Ayres to furnish a series of ornamental gates and connecting railings for the purpose of enclosing the area covered by the buildings and a certain portion of the railway: the order is now completed, and is already on its way to the River Plate. The gates for the principal entrance to the station are the subject of the annexed engraving. They are about 14 feet wide, by 11 feet in height; the lower panels are filled with a design suggested by the hawthorn, which, with the rose and oak, are the types of the whole ornamentation. The plan of the piers is oblong, the sides and backs being filled with the same ornamental designs as the

front: wings to match complete the set, which occupies an arch in front of the station. Without any attempts at overmuch elaboration, the richness of the design is most striking, and at the same time is characterised by good taste: the merit must be given to Mr. Alfred Barnard, one of the younger members of the firm, who originated and superintended the execution of the whole work: this is entirely of wrought iron.



THE LOST PLEIAD.

ENGRAVED BY G. J. STODART FROM THE STATUE
BY J. G. LOUGH.

It is somewhat refreshing to realise a new idea in a work of sculptured Art. The fabled gods and goddesses of the ancients have been worked out till one is well-nigh weary of them, though "a thing of beauty" is said to be "a joy for ever," and so some sculptors have turned aside from Venus, and Diana, and Flora, Mercury and Cupid, in search of some novelty more in relationship with ourselves and

those among whom we live: hence the origin of 'The Reading Girl,' 'The Broken Drum,' and others of a similar character. But thanks to the verses of a lady, Letitia E. Landon, who once shone as a bright star in the constellation of modern poets, Mr. Lough has found a subject in her, 'The Lost Pleiad,' which comes not within either of the two classes indicated, but is simply a poetical imagination, and very elegantly has he embodied it in human form. The attitude of the figure is suggestive of sorrow: the starry crown, taken from the brow, is held lightly in her hand, as if she were about to cast it earthwards; and she rests on a sphere encircled by the Hours to indicate her fall from the heavenly

estate: the composition, both as a whole and in all its details, is most attractive.

The idea of what we call a "shooting star"—or, as astronomers would, we presume, denominate it, a meteor—being the final extinction of one of those glorious orbs which "in their courses run and shine," is a theme well calculated to waken the strings of the poet's lyre with music, which finds an echo in the art of the sculptor.

Mr. Lough's statue is in marble, and has never been publicly exhibited; it was bought in his studio before completed. It is to be regretted that the sculptor of such a work very rarely makes his appearance in the Academy or elsewhere.

ROYAL BIRMINGHAM SOCIETY OF ARTISTS.

THE annual exhibition of this institution opened on the 30th of August with a collection of more than seven hundred oil-paintings and water-colour drawings; sculpture being entirely unrepresented. It is but reiterating a statement we have often made, that in these provincial Art-gatherings we meet with works that have already received notice in our columns; and this year at Birmingham are not a few old acquaintances; as, for example, 'Luther's First Study of the Bible,' by E. M. Ward, R.A.; 'Flight of the Queen of James II,' A. Johnston; 'Fair Helen of Kirconnell,' J. Archer, R.S.A.; 'Tumble with a Highland Smuggler,' and 'The Disgrace of Wolsey,' J. Pettie, R.S.A.; 'The Coral Finders,' and a study for the large picture, 'The Ordeal of a Witch,' both by P. F. Poole, R.A.; 'Dora,' F. W. W. Topham; 'The Return of the Prodigal,' W. Gale; 'Rochester,' H. Dawson; 'Medea,' F. Sandys; 'A Scene from Hamlet,' H. C. Selous; 'The Forced Abduction of Mary of Scotland,' C. Lucy, &c., &c.

Local artists have priority of claim to the larger portion of the space we can devote to the notice of their exhibition; among them stands conspicuously F. H. Henshaw, who contributes several pictures, the principal being a very fine landscape, 'The Ladder Bridge,' over the Trent, a well-arranged composition, vigorous in drawing, broadly treated, and bright in colour. C. T. Burt's 'Hay-field,' a large picture, is true to nature, and in every way good. H. S. Baker has found several nice bits of scenery at Clovelly and its neighbourhood, which he has skilfully transferred to his canvases. J. Finnie, of Liverpool, in his 'Evening Vale of Clwyd,' appears disposed to try his strength—and not without reasonable ground of some degree of success—with one of the Coles, of 'Sunset' notoriety. A. E. Everitt, secretary of the Society, is well represented in 'The Moated Grange, Ludstone, Salop,' he also exhibits some good water-colour drawings. H. H. Lines, an old exhibitor of the Society, maintains his place in the gallery by his 'Kempsey Common,' 'On the Wye,' 'Glen Arran,' &c. J. J. Hill, who, although he has come to reside in London, is, we believe, a Birmingham artist, contributes but one picture—'Happiness,' a pair of rustic lovers, very prettily represented. C. W. Radclyffe has sent several small yet good landscapes—'A Welsh Tarn,' 'The Church Path,' 'On the Menai Straits,' &c.; the last of these is in water-colours. In this department the works of J. Steeple deserve special notice, 'A Fallow—Scene in Shropshire,' 'Criccieth, North Wales,' 'Hay-making in Shropshire,' and others. In the same room are several commendable drawings by C. R. Aston, 'Evening at Pangbourne,' 'Glaramara, Borrowdale,' 'A Summer Afternoon, Borrowdale,' &c. It will be observable that with the local artists landscapes largely predominate: there are but few figure-painters among them, and these are of comparatively modest pretensions. The fact is, that when provincial artists have gained something that promises a reputation in the metropolis, they almost invariably come and settle among us. Mr. W. T. Roden's portraits in the gallery must not, however, be passed over without notice; they are life-like, and have qualities that render them valuable as works of Art.

We do not think the present exhibition is the most attractive we have seen in Birmingham: there are fewer pictures than usual—either on loan, or contributed by the painters themselves—by men of high repute; and it cannot be expected that "native" talent, however promising in itself, can supply what is necessary to render a gallery of paintings such as in these days the public looks for. It must not be assumed that the fault of this, if it may be so considered, lies at the door of the society or its council: first-class pictures which have passed into the hands of wealthy collectors are not easy of attainment; and the result, so far as these exhibitions are concerned, is often comparative poverty of show, instead of its opposite.

ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—The magnificent temple of Science and the Industrial Arts erecting in this city is fast expanding its gigantic limbs to their full grandeur. The deformed building attached to the west side of the Museum has been taken down, and the Great Hall, which now is about a third of the promised size, gives some idea of the splendour of the finished pile. The numerous smaller halls at the back of the building are also assuming their full significance. The cost of the extensions is to be £53,336; and Government is advancing £10,000 of this sum yearly, for continuous operations.—Mr. D. W. Stevenson has finished the group of 'Labour,' one of the four which will ornament the Scottish National Memorial of the Prince Consort. It was designed by MacCallum, whose model has much excellence; but Mr. Stevenson has not strictly followed it, giving a somewhat different expression to the figures, which are all life-size. The husband, who is wrapped in the shepherd's plaid, and resting his right hand on a spade, is offering a wreath: the labourer's wife is speaking of the virtues of a good price, and, at the moment, is pointing her boy of six summers to the Prince Consort—the great prince of her story—while the boy, lost in wonder, stands nervously crushing a heap of wild flowers gathered in his dress, and clutching a bunch of daisies in his uplifted hand. The garments of the group are faithfully rendered, and exhibit much patient work; and the attitude of each figure in the group is, as a whole, striking, simple, and graceful.—We are glad to announce that the Board of Trustees for Manufacturers has now procured a collection of Turner's water-colour drawings on loan from South Kensington: they will be exhibited in the National Gallery during next month.

STIRLING.—The national monument to Wallace on the Abbey Craig, near Stirling, was formally handed over to the municipal authorities on the 11th of September. The idea was first suggested by the Rev. Dr. Charles Rogers, in his work on the "Bridge of Allan," published in 1851. In 1856 Dr. Rogers, as secretary of a provisional committee, prevailed on the late Earl of Elgin to preside at a national meeting in the King's Park, Stirling, when the undertaking was formally inaugurated. He then held public meetings in different towns, and succeeded in awakening considerable interest in the enterprise. The sum of £7,000 having been secured, the foundation stone of the monument was laid with masonic honours on the 24th June, 1861, the late Duke of Athol presiding at the masonic ceremonial, and the late Sir Archibald Alison, Bart., presiding at a subsequent banquet. Building operations were occasionally suspended for lack of funds, but at length the needful amount having been procured, the monument has been completed. The entire cost of the structure has somewhat exceeded £12,000. The monument was designed by Mr. J. T. Rothead, architect, Glasgow; but we cannot find room to describe it. One of the most gratifying circumstances attending the ceremonial was the presentation of the portrait of Dr. Rogers to his wife, as a memorial of the accomplishment of the work they had met that day to inaugurate. The picture is by Mr. D. E. Fortune, of London.

LEITH.—A meeting has lately been held for the purpose of promoting the establishment of a School of Art in this town. It will be in connection with the Department of Science and Art.

BRADFORD.—A statue of Ceres has been executed—we have not heard by whom—for the Peel Park. It is the gift of the Bradford "Band of Hope" Society, in acknowledgment of the liberality of the corporation in granting the use of the park for the "Band's" summer demonstrations.

BURLEIGH.—The Art-exhibition held in this town in connection with the Wedgwood Memorial Institute, closed in the month of August. The number of visitors who paid at the doors was 12,966, in addition to six schools bringing 1,041 children; and the number ad-

mitted by season tickets was 3,682, the season ticket-holders averaging 16 visits. The largest attendance on any day was 671, the number admitted on the closing day. Of 3,000 catalogues published 2,307 were sold.—A school of Art will be opened this month at the Institute, under the direction of Mr. Theaker, who has been elected head-master. From the reports which have reached us, it appears doubtful whether much, if any, pecuniary benefit will arise out of the Exhibition; the accounts have, however, yet to be made up.

LEEDS.—Dr. Puckett, of the Bath School of Art, has been appointed head-master of the Leeds School of Art in connection with the Mechanics' Institute and Literary Society. He succeeds Mr. W. Smith, who, as we announced last month, has been called to fill the post of head-master of the Institute of Art and Science, an association but recently established, and which appears to have assumed the place of a rival school.—It is proposed to establish a Free Art Circulating Library in connection with the School of Art in this town. The books will comprise a series of volumes, by the best authors, on ornament, figure-drawing, sketching, and painting in oils and water-colours, botany, biographies of artists of all kinds, and histories of Art. The picture-gallery is also to be made available for the use of the pupils.

LEICESTER.—A movement is in progress for establishing a School of Art here: we only wonder such an institution was not founded long ago. Leicester is an important manufacturing place; and though, perhaps, Art enters comparatively little into the majority of its productions, yet in that of lace, for example, one of its staple commodities, a thorough knowledge of design is most essential.

NORWICH.—has had quite enough within the last month to occupy, through very diversified channels, the time and attention of her good citizens and their families. First, there has been the long-protracted inquiry as to the last parliamentary election; then, the Triennial Musical Festival; and, finally, the opening of the Second Exhibition of the Norwich Fine Art Association. These three movements have, in fact, been going on simultaneously; but it is the third only which claims any notice at our hands, and we have not much to say even of this. Norwich, somehow or other, does not attract the best-known metropolitan artists to send there; this is, perhaps, a mistake on the part of the latter, as there are many wealthy men in and about the city, who are art-lovers and patrons. Among the three hundred pictures forming the exhibition that opened in the beginning of last month, there is not one by any painter of prominent distinction. Amid the great mass of works may be seen a few small examples of some familiar names—A. Clint, Cobbett, W. Gale, Glendening, O. W. Elen, E. Hayes, Hayllar, P. Levin, A. F. Patten, W. F. Stocks, J. C. Waite, J. J. Wilson—but beyond these, the interest of the collection is mainly in the hands of local artists, who muster in tolerable strength, and include the names of A. J. Stark—of Norwich extraction, though now living in London—Barwell, W. Freeman, C. L. Nursey, the Stannards, Ladbroke, J. J. Cotman—son, we presume, of a man famous in the earlier days of water-colour painting—H. H. Roberts, Woodhouse, and others, who exhibit some creditable works, but we have not space to point them out.

MANCHESTER.—A memorial, in the form of an "Eleanor Cross," has recently been erected on Walkden Moor, near this city, in honour of the late Countess of Ellesmere. The cross is fifty feet in height, and shows, in niches at the angles of the pinnacles below the parapet of pierced work, four statuettes—a Lancashire operative, a collier, and two factory girls. It is also embellished with sculptured figures, representing Piety, Charity, Mucifcence, and Prudence, emblematic of the deceased lady's Christian virtues.

SHREWSBURY.—Two colossal figures, representing respectively Ceres and Pomona, have been placed on the New Corn Exchange. They are the work of Mr. Landucci, of Shrewsbury, executed from designs by Mr. Griffith, architect of the building.

DANISH TERRA-COTTAS.

THERE is a large variety of terra-cotta ware, the production of Danish manufactories, to be seen in the galleries of Messrs. A. Borgen and Co., 142, New Bond Street. When attention is called to Danish Art, we think naturally of Thorwaldsen; not that he is the only great artist of his country, but because he is one of most illustrious names in the history of sculpture. It is highly-interesting to meet with a small series of the Copenhagen works of Thorwaldsen, comprehending those in the Museum, and also the Saviour and the twelve Apostles in the Fruekirke, or Notre Dame, of Copenhagen. Among the classic subjects are the Jason, Ganymede, Psyche, Venus, Apollo, Mercury, Adonis, &c. Besides works of Thorwaldsen, Messrs. Borgen show copies of others by Professor Jerichau, and Bissen, Thorwaldsen's best and favourite pupil. By the former is the 'Panther Hunter,' a man attacked by a panther, because he has captured one of her young. This is a most spirited composition, telling effectively from every point of view. By Bissen is a remarkable figure, a Valkyrie, embodied from the ancient Norse mythology. It is a youthful female figure with outstretched wings, standing, and in the act of pouring a beverage from a vase of classic form into a drinking horn. The Valkyries were the tutelary spirits of the Norse warriors, each of whom was under the protection of a Valkyrie, who, although invisible during the combat, was constantly by his side, ready to transport him to Valhalla the moment he fell, and there to act for ever as his cup-bearer.

The terra-cotta manufacture of Denmark, in exquisite surface and beautiful material, stands unrivalled. It is twenty-five years since it was established, and its excellence has extended throughout Europe the reputation of this fabric. The material is worthy of the highest order of design, and the promoters of the manufactory have made their selections in the purest taste. For instance, the Thorwaldsen Museum, in which specimens of all the great sculptor's works are to be found, has been laid under contribution by the factory to such an extent that it would be difficult to name any well-known work by Thorwaldsen which has not been reproduced in terra-cotta. His bas-reliefs, so long familiar to us, are elegantly utilised here: we see the Four Seasons, the Four Elements, Night and Morning, 'Love with the Net,' and 'Love with the Dog'; many of these subjects are employed in mixed ornamentation to enrich the Danish Etruscan vases. Thus we see on a vase embellished with all the severest Greek florid forms, bearing also, on its sides, medallionwise, some popular conception of the great Danish sculptor.

Messrs. Borgen show numerous specimens of embossed terra-cotta, all of which are executed by the hand. Nearly the whole of the designs are from the works of Thorwaldsen, a few are by Flaxman. The subject on one of the great vases is the 'Parting of Hector and Andromache,' on another Alexander in a four-horse chariot driven by a winged figure, on another the Combat between Diomedes and Ares. The subjects on some of the smaller vases are Achilles dragging Hector bound to his chariot, Dædalus, Nemesis in a chariot followed by two winged children, and Hercules waited on by Hebe. In all these the designs are yellow relieved by a black ground; but there are numerous examples of the reverse, that is, the designs are black relieved by a lighter field. A large vase decorated in this manner is believed to be unique. It was made expressly for exhibition at Paris, in 1867; the subject is Jupiter enthroned and surrounded by the gods. However startled the worshipper of the Arts of ancient Etruria may be on seeing the daring adaptations practised here, he will be more surprised at seeing a yet more intimate association of the modern and the antique in the addition of brilliantly painted agroupments of flowers on vases, otherwise purely Etruscan. This kind of ornament is said to be extremely popular in Denmark; as may be supposed from the number and variety of the examples of such

work in Messrs. Borgen's establishment. It is claimed as peculiarly Danish.

There is another remarkable adaptation said to be entirely Danish; it is the appropriation of the Egyptian hieroglyphics, red and black, and their distribution on light chocolate grounds. In this case success does not attend the merely accurate copies of the Egyptian subjects; but it is the skill with which they are adapted that renders them acceptable to tastes of every degree.

From the strict nationality of its forms, much of the jewelry displayed by Messrs. Borgen is very interesting. The designs are copies from the ancient Norse examples preserved in the Museum at Copenhagen. The patterns of many of the ornaments are in iron, and these have been strictly maintained in their reproduction; the only difference being the substitution of gold for iron—and although we see these articles only as brooches, bracelets, necklaces, &c., there is a barbarous grandeur of pretension about them very impressive.

It is impossible even to mention any considerable proportion of these works, which commend themselves to the notice of the English public by their beauty, the elegance of their taste, and the accurate severity of their Art in conception and execution. We may, however, confidently say that Danish Art is not known among us as it deserves to be; and we recommend, therefore, a visit to Messrs. Borgen, as a fitting introduction to its excellence, and, we may even add, its originality.

EXETER HALL.

EXETER HALL has been elaborately re-decorated, and it is probable that when well and equally lighted the effect may be all that can be desired. We consider that the ornamentation has been studied as for gas-light; whether it has or not, the daylight of the hall is by no means favourable for looking at mural embellishments, as the observer is confused by lights which traverse the line of vision in every direction. The roof of the hall is pierced with no fewer than twenty-two circular apertures, faced with ornamental gratings, in the centres of which are fixed the gas pendants; and with these circular figures the ornamentist has had no choice but to deal as centres; and he has disposed of them with taste and judgment. The general colour of the roof is light blue, and it is divided transversely by yellow bands, that cut the space into diamond shapes, each of which has a gas pendant and a ventilating grating for its centre. The rigid lines of the diamond forms are relieved by segmental bands which span the four sides, and in each of the four angles is painted the classic honeysuckle in a blue somewhat deeper than the general tone. The bands are flowered, and there are other ornaments which, by daylight, are not distinguishable from the floor of the hall. The roof design is enclosed by a yellow border running entirely round the room. Below this yellow border runs a breadth of blue, repeating the colour of the roof; and again below this is another wide belt of colour studded with round medallions and diamond-shaped panels. The wall space below the windows is laid out in Pompeian panels, which certainly do not accord with the upper designs. As we saw the decorations by daylight, the gas centres were too importunate, from the dark colour of the metal, but the whole may be harmonized by a strong flood of light. The ornamentists, we are told, are Messrs. Harland and Fisher, of Southampton Street, and the architect, Mr. Maberley, of Gloucester.

MINOR TOPICS OF THE MONTH.

THE NATIONAL PORTRAIT GALLERY.—Several interesting additions have recently been made to this collection, but the rooms in Great George Street are now so crowded that many portraits are placed on the floor. About the end of the year it is intended to remove the entire collection to the arcades at South Kensington, wherein the late exhibitions of portraiture have been held. It is desirable to see the national portraits by a suitable light, as there are among them many works of great excellence, the quality of which cannot at present be estimated. The collection, as it is at present understood, is ultimately destined for the National Gallery when the contemplated additions shall have been made. Anne, Countess of Shrewsbury, by Lely, a recent acquisition, is rather a picture than a portrait, as marking no period by its costume. The lady died in 1702, and were it not that Lely was compelled to date her by the speciality of her ringlets, she might have lived in the time of Augustus, or even in that of Pericles. Of Edward Cocker, a name familiar to us as a household word—there is a portrait, but the artist is not known. He is described as an "arithmetician, writing-master, and engraver;" and by Pepys, in his Diary (August and October, 1664), is commended on account of his attainments. John Wesley is represented by a bust, in which he appears wearing his gown and bands. The peculiarity of the features is not to be mistaken, and the natural serenity of the face is perfectly rendered. It is remarkable, however, that the name of the sculptor of such a work should be lost, as it is really a performance of some pretension. A small portrait of Frederick Lord North is strongly suggestive of Louis XVI.; the character of the head is much the same. There is a head of George Clifford, the chivalrous Earl of Cumberland, who was champion in the time of Queen Elizabeth—he wears a richly ornamented suit of armour and a Spanish hat, to which is fixed the Queen's glove. Dean Swift, painted by Jervas, appears in a blue silk wrapper: it is a life-sized portrait of which every part looks unfinished except the head. Charles, Marquis of Cornwallis, by Gainsborough, seems a work of much excellence, but it cannot be seen, being of necessity placed on the floor. The small portrait of Hogarth, painted by himself, which was lately sold at Christie's, is here; it was painted in 1758, and engraved by him before his death, in 1764. Anne Chambers, Countess Temple, a lady distinguished by her literary attainments, a profile portrait in coloured chalks by H. D. Hamilton; Richard Temple, Viscount Cobham, a portrait by Van Loo, formerly in the collection at Stowe; and George Villiers, second Duke of Buckingham, by Sir Peter Lely, are among the latest additions.

WINTER EXHIBITIONS.—The Dudley Gallery will have its third winter exhibition of "Cabinet Oil Pictures" to open in November. The promoters of the late "Select Supplementary Exhibition," in Old Bond Street, announce that the "great success which has attended it" induces them to open an exhibition in the same rooms during the winter.

THE MEYRICK COLLECTION OF ARMOUR, now on exhibition at the South Kensington Museum, is to be offered for sale to the Department of Science and Art. It is stated that if the collection were added to

that in the Tower of London, the whole would be unsurpassed throughout the world.

THE BRITISH MUSEUM.—The print and medal rooms are to have iron-galleries erected in them, additions which are much required. A portion of the last estimate noted by Parliament for the Museum will go to defray their cost. Several specimens of antique, mediæval, and more modern glass have recently been acquired by Mr. Franks, by means of the Slade Fund. Among them are three Oriental lamps, beautiful in colour and decoration; a Venetian marriage-goblet of blue glass, having busts, in enamel, introduced; two *patères*—one supposed to date back to the third century, and is decorated with the plumes of Isis in gold; the other is of clear glass, and a work of the seventeenth century, with a radiating fern-like pattern of opaque green glass, or enamel, enriched with birds in white, flowers in blue, the fronds being tipped with yellow. To these are added an antique Roman boat of dark blue glass, a small Roman *amphora* of similar material, and a fine antique bowl. We believe that these, with numerous other works of ancient Art, were purchased at the recent sale at the collection of Fulsby of Paris.

YELLOW FEVER IN SCULPTURE.—We grieve to announce the outburst of a frightful epidemic. Its origin and exact nature are unknown, but it appears to be singularly infectious. The chief symptom is the brassy, unwholesome hue assumed by the sufferer. The first case occurred in the vicinity of the Royal Exchange, the patient being no other than our lamented friend, Mr. Peabody. We are, however, happy to say that it is only the memorial figure, and not the munificent man, who has thus suffered. Before the public alarm had been fully awakened the infection spread. General Sir Henry Havelock, having been previously brought into a state of unusual health and good looks by something resembling a Turkish Bath, fell a victim, and now looks down on the lions in Trafalgar Square with a jaundiced face which excites universal commiseration. Sir C. J. Napier is a fellow victim. The blow has taken the public entirely by surprise. One hope remains, and it is that this ugly and unmeaning lackering, which brings out every imperfection in the casting in a most salient manner, will speedily become toned down with soot. What our bronze statues want (exclusively of the melting-pot, for some of them) is care. When the reliefs on the base of the Nelson Column were washed the other day, the effect was admirable. But soot, with the salts that accompany it, deposits very rapidly in London. Some of our bronze statues are made of ill mixed metal, but even the purest bronze, brass, or gun-metal, would be unable to resist corrosion, except on very plain surfaces, under the deposit that so rapidly forms. Were the new lacquer as artistic as it is ugly, its application, once and for all, would be useless. What is requisite is regular and careful washing. The slight injury which may arise, in the course of time, from the friction of a brush, is nothing compared to the corroding effect of the neglected coating which so rapidly forms. Let us urge on the First Commissioner of Works, if he be the proper authority, not to experiment any more on our statues, but to take proper means to make them, and to keep them, clean. Better for a public man to have no statue at all, than one which is only a daily proof of the

parsimonious neglect of those who are responsible for the care of the public monuments of our capital.

IMPROVEMENT IN PHOTOGRAPHY.—Sig. Lamarra, of Naples, has recently made an important discovery in photography. By a method, as yet of course a secret, but which he affirms to be artistic rather than mechanical, he has solved what has so long been a difficulty in photography, that of bringing out every colour of the original in its distinctive and correct tone of grey. Light hues, as yellows, thus appear in their true relation to the rest of the picture, and the results so obtained are very beautiful. Signor Lamarra has hitherto applied his discovery to the reproduction of works of Art; many specimens of it appearing in the recent Exhibition of Fine Arts at Naples.

THE PRINCESS' THEATRE.—Since the article on the scenery and decorations of this theatre, which appeared in our August number, was written, the hand of the renovator and restorer has been busily at work in the interior, giving a new and vastly improved aspect to all around. It is unnecessary to point out in detail what has been done: it must suffice that the re-decorations, designed and carried out by Mr. J. MacIntosh, evidence his taste and skill most creditably to himself and agreeably to the frequenters of the "house."

THE TELEICONOGRAPH.—The application of simple optical aid to the service of the draughtsman has hitherto been wonderfully in arrear of our actual optical science. The subject has, as yet, been left to private ingenuity, and has hardly gone beyond the stage of hobby. We may refer to a method of measuring heights or distances recently described under the name of the "Apomecometer;" and to different forms of pocket levels and of goniometers which well deserve attention and description. More than ten years since we were shown a beautiful set of survey sheets of mountainous country, which had been produced by the aid of a surveyor's plane table, on which a telescope was placed, so constructed that its stand formed a straight-edge, by means of which a line corresponding to that of the axis of the instrument was drawn on the survey sheet. Nor was this all: the tube of the telescope was graduated, and engraved with a table, showing the distance of the object on which the glass was focussed; by careful practice, in the hands of the same observer, great accuracy was attainable by that simple method. A yet more available aid to the draughtsman, whether his study be architecture, landscape, sculpture, military or civil engineering, or any other requiring accuracy of delineation, has been produced by a French architect, M. Revoil; he calls his new instrument the *Téléiconograph*. The peculiarity of its construction consists in the application of a prism to the eye-glass of a telescope, so that the observer can see the object on which the instrument is directed, projected on a piece of paper below the prism, and is thus enabled to sketch the outlines which are optically depicted, with perfect accuracy. The distortion caused by the lens of the camera in all objects that are out of the exact focus of the glass is thus altogether avoided. By varying the distance of the sketching paper from the prism, the size of the image projected may be varied at will, without any diminution of accuracy. Objects drawn in detail, at from 100 to 350 yards distance, are readily given by this instrument on a linear scale of from ten to fifteen times the size of that which would be exhibited by the camera

under similar conditions. We expect to see the instrument of M. Revoil become the indispensable *vade mecum* for the artist.

VOLUNTEER INTERNATIONAL TROPHY.—Everything nowadays is becoming international. Close by the Irish International Trophy in the South Kensington Museum is another elaborate piece of workmanship, bearing the above title, which has been lent to the Museum by the trustees, Earl Grosvenor, Macleod of Macleod, and Colonel Lindsay. No doubt the courts at Kensington offer a most appropriate locality for the display of these crowns of our modern Olympian contests. The trophy in question is produced in electro-plate by Messrs. Elkington. The workmanship is superior to the design, which is of that rigidly balanced bilateral order, the very antipodes of the picturesque. A truncated column decked with four flags, two drooping right, and two drooping left, forms the centre. A statuette of a volunteer stands with his back to the column in front, and another statuette of a volunteer with his back to the column behind. On one side Mars drives two horses in a chariot (of a construction unknown to antiquity) adorned with the emblems of war. On the other side, Minerva drives two oxen in another chariot, adorned with the emblems of peace. Behind Mars are seated two women, each bewailing and weeping over a boy; behind Minerva are other two women similarly circumstanced, each smiling and rejoicing over a boy: the moral lesson presented being that of the contrast between the evils of that which, in classic times, was considered as the normal state of mankind, and the blessings of peace. The execution of these figures is characterised by much merit, but it will be seen that, as regards the artistic conception and power of grouping, a simple description assumes, without any *malice prepense*, almost the tone of satire.

L'ARTE IN ITALIA.—We are glad to offer a fraternal greeting to an Italian Art-Journal. *L'Arte in Italia* is its name. It is stated to be a *Rivista mensile di Belle Arti*. Its editors are Signor Carlo Felice Biscarra, and Signor Luigi Rocca. It bears on the title-page, as places of publication, the names Torino, Napoli, Firenze, Milano; and its first number is dated in January, 1869. A feature in this publication which is of no little interest is the varied nature of its illustrations—woodcuts, lithographs, and etchings being all employed. Of these the former miss the sharpness and force of our own best workmen. The lithographs are, in some instances, bold and spirited, if not very highly finished, and might rather be taken for what is called autotype than ordinary lithograph. Of the etchings we are able to speak in the highest terms. There is one of Filippo Palizzi, a Neapolitan landscape painter, of rare force and beauty. With the high-flown diction to which the pliant Italian language so gracefully lends itself, our contemporary remarks of this etching: "*Al raro talento del di Bartolo si deve lo stupendo ritratto che noi pubblichiamo.*" In plain English, the engraving does great credit both to the engraver and to the printer.

MR. HEFORTH DIXON has retired from the editorship of the *Athenæum*, and has been succeeded by Dr. Doran, F.S.A., a gentleman eminently qualified for the important post. He is a ripe scholar, of extensive acquirements in many branches of knowledge, a man of sound judgment yet generous sympathies, and his published works are so many evidences of his large capabilities.

REVIEWS.

LA MADONNA DEL BALDACCINO. Engraved by GIOVANNI FOCILLA, from the Painting by RAFFAELLE. Published at Florence.

To see a large line-engraving, nowadays, is a rare treat. Our English publishers, if there be any, strive to satisfy the world of Art with the "mixed style" and chromo-lithography: examples of the former are plenty enough, such as they are; and of the latter there is an ample supply: good of their order: such as content those who do not covet, or will not pay, for works of the highest class. Line-engraving in England is a thing of the past; and but for the *Art-Journal*, there would be no artist in that style to see a sheet of copper or steel before him. Now and then, however, France, Germany, and Italy, send us the refreshments we cannot find at home.

It is a deep delight to look upon a print like this: a production of surpassing beauty, of which any age or nation might be proud. The engraver, we understand, has been at work upon it upwards of ten years; he has received "honours" from many sovereigns—not excepting the Queen of England; and has become famous in his generation: we fear that fame has been his principal, if not his sole, reward. No doubt there are in this country, as on the Continent, many who would gladly acquire this truly noble example of either Art: but obstacles in the artist's way are serious; to make its merits known is by no means easy; and it would be more than difficult to find a publisher willing to give the artist his "due." Indeed, we believe, there is no one in England who will place it before the British public—except under circumstances that will leave the engraver little other recompense than the glory of having produced it.

The picture, a *chef-d'œuvre* of the mighty painter, is well known as among the gems of the Pitti Palace—one of the grand treasures of Florence. [A full description of it will be found on page 148, *ante*, in the account of the Pitti Palace collection. The Madonna del Baldacchino, or Madonna of the Canopy, is a large altar-piece, painted by Raffaele, when in Florence, but never quite finished. Fra Bartolomeo is presumed to have worked upon it.]

As a religious composition, the picture holds foremost rank among the productions of the immortal artist.

As we have intimated, it would be impossible to overrate the merits of the engraving. Forcible, refined, and manifesting thorough knowledge of the capabilities of the Art, it may be safely placed side by side with the great works of the best periods; and is certainly not surpassed by any line-engraving that has been issued in the present century. No part of it has been alighted. It is an effort of labour as well as genius; and may be accepted as one of the glories of engraving in line; we fear we shall hereafter see few like it, for to perform such a task, argues an amount of intense love for Art, true patriotism, and utter sacrifice of self, such as we may not expect to see often in this age, when mediocrity is a far surer way to wealth. At least Signor Focilla may calculate on obtaining the applause, and also, we hope, the patronage of all who appreciate the highest excellence in engraved Art.

RECENT DISCUSSIONS ON THE ABOLITION OF PATENTS FOR INVENTIONS IN THE UNITED KINGDOM, FRANCE, GERMANY, &c. Published by LONGMANS & Co.

This is a compilation by Mr. R. A. Macfie, M.P., for Leith, of various speeches, papers, extracts, and articles, having for their object the total abolition of the patent laws in the United Kingdom, together with numerous papers on copyright. Although without order, arrangement, or logical sequence, the work may be found useful to all interested in the questions to which it refers, as containing the opinions and arguments of those who stoutly maintain the expediency of putting an end to patent privileges. The speeches include those of Sir Roundell Palmer, Lord Stanley, and Mr.

Macfie, delivered in the House of Commons, on the 28th of May last, on Mr. Macfie's motion for the abolition of the patent laws, which was withdrawn. Among the speeches delivered on that motion, but not reprinted by Mr. Macfie, was that excellently sound and practical one with which Mr. Mundella favoured the House, and which completely answered many of the arguments of the opponents of patent law. Having, so recently as last month, in an article on this subject, expressed an opinion that while the law undoubtedly requires modification and improvement, its total abolition would be a fatal mistake, we may add that a perusal of Mr. Macfie's *réchauffé* has not caused us in any way to change our views. He may entertain a strong conviction that the patent laws are prejudicial, but does he not furnish a reason why he feels so strongly, when he tells us, in his speech, "In that trade (sugar-refining), I myself, shortly before my retiring from commerce, paid £3,000 for a year's right to use a patent process, which proved unworkable, and had to pay a solatium of £1,000 for leave to discontinue it?" Thus the hon. gentleman furnishes the arguments that since he was so bad a judge of a patent process he can hardly be accepted as a good authority on the patent law. We think we have seen in certain law-books on patents, cases reported wherein the name of Macfie figured as defendant in actions for infringement of patent-right, and wherein the judges appeared to rule that the patentee was right and the defendant, Macfie, wrong; and if this be the same Mr. Macfie—and it is, at any rate, a curious coincidence that the patents were for sugar-refining—why it may possibly account for some of that odium which our author evidently entertains for the patent laws. Be this as it may, Mr. Macfie is perfectly justified in attempting to prove to the manufacturers of Manchester, Leeds, Birmingham, Sheffield, and Nottingham, that they are under a delusion respecting the patent laws, which, according to their opinion, are prejudicial rather than beneficial and necessary; and when he has succeeded in converting them, and not till then, will the patent laws be erased from the statute book.

We had always considered a patent to partake of the nature of a reward to an inventor for producing something novel, ingenious, and useful; and that the extent of this reward was measured by the importance which the public attached to it, and exhibited by using it. Hence, the better the invention, the greater the reward; and Mr. Macfie does not deny the necessity of rewarding inventors, and therefore upholds the principle of the patent laws, only he would substitute his system of offering Government rewards instead of patents. His plan "is to convert the patent office into an office for recording inventions—the specifications to be registered, and at any time after an invention has been tried, and proved practically useful, a fact to be duly certified, the inventor to be allowed to claim that the invention be reported on. A chief commissioner of inventions is to appoint one or two examiners for this purpose, whose duty will be (after, if needful, visiting the scene of operations, and conferring with practical manufacturers), to recommend it, if they think it worthy of classification for a reward, prize, or certificate of merit. Once a year, the head of the invention office, with the help of an adjudicating committee, shall classify the several inventions that were in the previous twelve months certified as having been for the first time brought into beneficial use. In this classification, the first rank shall entitle to a reward of £10,000; second, to £5,000; third, to £1,000; fourth, to £500; fifth, to £100; sixth, to £50; seventh, gold medal; eighth, silver medal; ninth, bronze medal; tenth, certificate of merit. Parliament to provide £200,000 annually for rewards and for the expenses of the office, &c." What an impracticable, and indeed utterly absurd, plan for "rewarding" inventors! how productive would it be of jobbery and chicanery, and what a mockery to some inventors would be a "certificate of merit" or a "bronze medal," while men like Bessemer or Whitworth would consider even the first prize of £10,000 totally inadequate as a substitute for patents!

Such a plan as this does not require serious consideration, it is fit only for the regions of Laputa.

Lord Stanley, however, utterly condemned Mr. Macfie's plan of rewards, which would occasion, as he said, suspicions of jobbery and partiality. The patent laws, admittedly imperfect, are better than any system of Government rewards; and it becomes the duty of the legislature to render them a real reward to the meritorious inventor, an incentive to manufacturing progress, and what they are found to be in the United States, a source of wealth to the community. Mr. Macfie makes some suggestions for improving, as he considers, the system of copyright in books. They are principally—"that the period of exclusive privileges is to continue as at present, unless any publisher shall demand that it shall be shortened, which he may do at any time after the end of the first year, by intimating to the author that he intends to issue an edition at a lower price within a year, and lodges a specimen copy and a statement of his intended price. On such new edition he shall pay five per cent. to the author. Every publisher, making such intimation, shall be bound to actually publish such edition, unless the author shall, by a bond, engage to publish on his own account an edition as good in quality, and at a price no higher. Government to endeavour to negotiate treaties of international copyright on this principle with the United States and other foreign governments, and similar arrangements to be made with our colonies."

Mr. Macfie would kindly exclude engravings, photographic illustrations, &c., from this liberal scheme of protection, which, it may suffice to say, would as effectually abolish copyright in books as his plan for rewarding inventors would crush all invention.

AN ILLUSTRATED NATURAL HISTORY OF BRITISH MOTHS. By EDWARD NEWMAN, F.L.S., F.R.S. Published by W. TWEEDIE.

The plan of publishing good scientific works in monthly or weekly numbers is beneficial, as bringing them within the reach of thousands who, by such periodical payments, are able to meet a cost which might otherwise be beyond their reach. This plan was followed in the publication of Mr. Newman's "British Moths," which has now made its appearance, completed in the form of a handsome volume. Most men, and many boys too, have what is called a "hobby," and if we chance to see one of either in a field or by the side of a hedge carrying a hand-net—and a lantern, if the time is evening—we may be sure his "hobby" is hunting for butterflies and moths.

Mr. Newman's history of the *Lepidoptera* families is adapted to popular instruction; his descriptions are concise, yet plain and comprehensive; and the wood engravings of each specimen of the moth are so delicately, and, so far as we can judge, so faithfully executed, as to enable the moth-hunter to identify his spoil when taken, even without the aid of colour. To have introduced coloured illustrations would have added so much to the cost of the work—though it must have also increased its value—that the object of the author, which is to render it popular, would be in a great measure defeated.

YOUTHFUL IMPULSE AND MATURE REFLECTION. By F. BOLINGBROKE RIBBANS, LL.D. Published by LONGMANS & Co.

The title of this little volume indicates, it may be presumed, that the poems contained in it were written at two different periods of the author's life. But they appear to be so indiscriminately scattered throughout the pages, and to be of such average merit, that it would be difficult to assign to each its proper epoch, save that we now and then perceive a warmth of tender feeling assignable rather to "youthful impulse" than "mature reflection," when love generally is tempered by sobriety—becomes, in fact, "wise in its conceits." The subjects of Dr. Ribbans's lyrics are varied, and written in a gentle and pure spirit; some of them have a good religious tendency.

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